

MUSIC LOVERS' PHONOGRAPH MONTHLY REVIEW



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Interested In Recorded Music and Its Development*

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No. 5

Edited by

AXEL B. JOHNSON



Frederick
Smetana's
Classic
"The Moldau"
on
ODEON
ELECTRIC
Records

5185
12 in.
\$1.50 { The Moldau; Part I: The Two
Springs & Part II: The Rustic
Wedding—Nymph Dance
Eduard Moerike and the Grand
Symphony Orchestra, Berlin

5187
12 in.
\$1.50 { Symphonic Dances, op. 64 (E.
Grieg) No. I: Allegro Moder-
ato & No. II: Allegretto Grazi-
oso
Issai Dobrowen and the Grand
Symphony Orchestra, Berlin

3279
12 in.
\$1.25 { Boris Godounow (Moussorgsky),
Prologue Scene I: Opening
Chorus & Scene II: Pilgrims'
Chorus Opera Chorus and Or-
chestra, Riga

5186
12 in.
\$1.50 { The Moldau, Part III: The
Rapids of St. John & Part IV
The Widest Stream
Eduard Moerike and the Grand
Symphony Orch., Berlin

5188
12 in.
\$1.50 { Symphonic Dances, op. 64 (E.
Grieg) No. III: Allegro Gio-
coso & No. IV: Piu Tranquillo
Issai Dobrowen and the Grand
Symphony Orchestra, Berlin

3280
12 in.
\$1.25 { Boris Godounow (Moussorgsky)
Act III, Scene I: The Young
Girls' Chorus & Scene II:
Polonaise
Opera Chorus and Orchestra,
Riga

Dr. F. WEISSMANN

and the Grand Symphony Orchestra, Berlin

3282
12 in.
\$1.25 { Margarethe (Ch. Gounod)
Grand Ballet Music
Part I and II

3283
12 in.
\$1.25 { Margarethe (Ch. Gounod)
Grand Ballet Music, Part III
Naila, Ballet—Intermezzo

3557
10 in.
75c { Bluebeard (Jaques Offenbach)
Selections Part I and II

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MUSIC LOVERS'

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General Review

BRUNSWICK'S new Hall of Fame International Series, announced last month, has been received and the individual works are reviewed in this issue. A second series, equally interesting, is announced for release on February 27th. The records have not yet reached the Studio, but in the Polydor pressings they have attracted warm praise abroad. Album Set 16 is the first of the popular abridged opera series to be made available in this country. The work is *Lohengrin*, arranged by Herman Weigert and Hans Maeder, and conducted by the former with soloists and members of the Berlin State Opera Chorus and Orchestra (four records). The Brosa String Quartet plays Mozart's Quartet in D major; Julius Prüwer conducts the Berlin Philharmonic Orchestra in Mendelssohn's *Fingal's Cave Overture*; Julius Kopsch conducts the Berlin-Charlottenburg Opera Orchestra in the *Barber of Seville Overture*; and Madam Gabrielle Ritter-Ciampi sings a two-part version of *Una voce poco fa*, accompanied by an orchestra under the direction of Manfred Gurlitt. In the regular domestic supplement the celebrity records are Tosti's *Ideale* and Buzzi-Peccia's *Paquita*—Spanish Serenade, sung by Mario Chamlee, and particularly pleasing performances of the *Song of India* and *Solvejg's Song* by Florence Easton.

The Odeon list is unusually extensive. Dr. Mörike re-records his celebrated performance of *The Moldau* in his best style,—a very attractive per-

formance of Smetana's best-loved tone-poem. A young Russian conductor who has been attracting wide attention on the continent, Issai Dobrowen, conducts the Grand Symphony Orchestra, Berlin, in a highly vigorous reading of Grieg's little known *Symphonic Dances*, Op. 64. Dr. Weissmann continues his series with a ten-inch disk of selections from Offenbach's *Bluebeard*, and a three-part recording of the ballet music from Gounod's *Margarethe*, backed up on the odd side by a charming version of the *Intermezzo* from Delibes' *Naila Ballet*. Of special interest to operatic collectors are two twelve-inch disks devoted to Boris Godounow,—Opening Chorus, *Pilgrims' Chorus*, *Chorus of Young Girls*, and *Polonaise*—by the Opera Chorus and Orchestra of Riga, under an unnamed but obviously capable conductor. Dajos Bela's release for the month is a Selection from Kalman's *Czardas Princess*, while Edith Lorand is heard in the *Chimes of the Hermit Overture* with her orchestra, and in the *Berceuse* from *Jocelyn* with her Trio.

There are three album sets on the Victor list. Album M-66 contains Ernest Bloch's *Concerto Grosso* for String Orchestra with Piano Obligation, energetically played by the Philadelphia Chamber String *Simfionietta* under Fabien Sevitzy (three records; part six is devoted to an *Arisoso* of Bach). The other two sets are in the

Concert Series; C-7 is a collection of favorite hymns used in the Christian Science service, by Florence Middaugh, contralto, and Claude E. Saunier, organist, recorded at the Mother Church in Boston, while C-6 continues the Gilbert and Sullivan series with *The Pirates of Penzance*, done under the direction of Rupert D'Oyly-Carte. The latter is not only a splendid example of a Gilbert and Sullivan performance at its best, but easily one of the most effective opera recordings yet available on disks. The soloists' clean-cut diction is especially praiseworthy.

Dr. Koussevitzky appears on records for the first time outside his role as conductor with a coupling of two solos on the double bass, his own *Chanson Triste* and an arrangement of the *Largo* from a sonata by Eccles. His skill as a virtuoso on this instrument is well-known, but it is only seldom that he appears as a soloist in public, a fact that makes this excellent recording of particular value. Dr. Stokowski conducts the Philadelphia Orchestra in his own transcription of Albeniz' *Fête-Dieu à Seville*, an astonishingly vivid and brilliant performance; Dr. Hertz records his popular *Phèdre Overture*; Kreisler and Rachmaninoff are heard together in one of the less familiar Beethoven sonatas for violin and piano; Mary Garden reappears after a long recording silence with an exquisite coupling of two French songs; Galli-Curci sings *Clavelitos*, *Estrellita*, and the Russian *Nightingale Song*; Schipa is heard in two popular ballads; and Pinza sings *Faust* and *Norma* arias with the Metropolitan Opera Chorus under Setti. In the black label list are disks by the Victor Concert Orchestra (*Turkey in the Straw* and *Irish Washerwoman*) and Marek Weber's Orchestra (*Pagliacci Fantasy*) that has been previously reviewed from the Educational or International lists; the Victor Concert Orchestra plays a *Tap Dance Medley* designed to meet the demand of the many devotees of this strenuous exercise; and Paul Robeson sings four Negro spirituals to accompaniments by Lawrence Brown. In the popular series, Jeanette MacDonald and John Boles, talkie stars, make their phonographic debut.

From Columbia we have Stravinski's own capable recording of his great *Sacre du Printemps*, one of the most hotly discussed works in all music. The other Masterworks Sets are Grieg's *Sonata in C minor* played by Seidel and Loesser (Set 127), the heavenly *Quartet* by César Franck played by the London String Quartet (Masterworks 128), and Albeniz's *Iberia*, orchestrated and conducted by Arbos (Masterworks 130). The last-named set has not arrived in time for review this month. Reviews of the two current releases in the Operatic Series, *Aida* and *Madame Butterfly*, both by artists of La Scala under the direction of Molajoli, have had to be deferred until next month on account of the illness of our operatic reviewer.

Among the other outstanding works on the Columbia list is a three-disk recording of the Prologue to Boito's *Mefistofele*, conducted by Molajoli, and sung by de Angelis and La Scala

Chorus; Senta's Ballad from the *Flying Dutchman* sung by Emmy Bettendorf—a performance that has attracted wide attention abroad; Weber's *Jubilee Overture*—conducted by Dr. Weissmann—a re-pressing from the Odeon lists; Franck's *Pastorale* for organ played by Edouard Commette; two concert studies by Liszt played by Leff Pouishnoff; Albeniz' *Spanish Dance* and Herbert's *Serenade* in quartet versions by the Musical Art Quartet; and the song disks by Graveure, O'Shea, and McEwan.

The supplements issued by the foreign departments of all the leading companies are, as always, not to be overlooked by any record collector on the alert for works of unusual excellence and interest. Some of the leading Victor disks are: *The White Woman Overture* conducted by Dr. Blech, duets from *Manon Lescaut* sung by Pertile and Sheridan with La Scala Orchestra, *Masked Ball Fantasy* by Marek Weber—one of the best of his fine series, *My Buddy* and *I'm Forever Blowing Bubbles* revived by Shilkret and the International Orchestra, very brilliant European dance music by Dol. Dauber's *Jazz-Symphonie*, two records by the Cuarteto Aguilar (Spanish Lutes) now touring this country, a *Geisha Selection* by Creatore's Band, *Fascisti Hymns* by La Scala Male Chorus under Sabajno, operatic and Japanese songs by the noted Japanese prima donna—Tamaki Miura. In the Columbia "foreign" supplement are a number of re-pressings from the domestic catalogue: Weingartner's fine performance of the *Blue Danube Waltz*, Strauss' *Emperor* and *Wine, Woman and Song Waltzes* by Jacobs' Ensemble, the *Lohengrin Bridal Chorus* and Mendelssohn's *Wedding March* by Bowers and the Columbia Symphony. Other disks to be singled out are *Two Russian Romances* and *Have Pity On Me* by the Beka String Orchestra, choruses by the New York *Liederkrantz*, popular arias from *Mignon* and *Carmen* sung by Ebe Stignani, arias from *Tosca* and *Iris* by Alessandro Grande, and the *Pagliacci Prologo* by Molinari. The Odeon headliners are Spanish piano pieces by Raoul Sergio, excellent tangos by Dajos Bela's *Tango Orchestra*, the *Maiden's Prayer* and *Birds' Evening Song* by the Odeon Orchestra, Barber of *Seville* excerpts by Badini and Righetti, and two Lowe ballads by Richard Tauber. The Brunswick releases are confined to the Spanish-American and Italian classifications, and long lists of noteworthy disks are issued in each.

Piano record collectors who have long called for a complete album of Chopin's *Ballades* will be gratified to know that a set appears currently from H. M. V. in England, as played by Alfred Cortot. Cortot and Thibaud are heard together in Beethoven's *Kreutzer Sonata*. The H. M. V. orchestrals include Rimsky-Korsakow's *May Night* overture conducted by Coates, Turina's *Danzas Fantasticas* conducted by Goossens, Brahms' *Hungarian Dances Nos 1 and 3* conducted by Clemens Krauss with the Vienna Philharmonic, Rosse's *Merchant of Venice Suite* conducted by Barbirolli, and Romberg's *Toy Sym-*

phony conducted by Sargent. There is a new series (1929) of Aldershot Command Searchlight Tattoo records; Mark Hambourg plays waltzes by Chopin and Cyril Scott, and five etudes of Chopin; and Lamond plays Liszt's *Tantelle de Bravura*. For vocals there are: arias from Goldmark's *Queen of Sheba* sung by Maria Nemeth with the Vienna State Opera Orchestra and from Gounod's opera of the same name sung by Walter Widdop; the Meistersinger Prize Song and Lohengrin's Narrative sung in English by Joseph Hislop; arias from Don Carlos and *La Favorita* by Sigrid Onegin; Strauss' *Die heiligen drei Könige* and an aria from Handel's *Josua* sung by Elisabeth Schumann with the Vienna State Opera Orchestra; the Love Duet from *Tristan* sung by Frieda Leida and Lauritz Melchior under the direction of Coates; *Geschichten aus dem Wiener Wald* and a *Fledermaus* air sung by Lotte Schoene under the direction of Leo Blech; arias from *Madame Butterfly* and *L'Africana* by Alessandro Valente with La Scala Orchestra; Rachmaninoff's *To the Children* and Messenger's *Grey House* by Joseph Hislop; More "Very Young" songs sung by George Baker; aries from the *Messiah* and *Acis and Galatea* by Elsi Suddaby; Parry's *Jerusalem*, Elgar's *I Sing the Birth*, Gibbons' *Hosanna to the Son of David*, and Webber's *Now Once Again*, sung by the Royal Choral Society. Of special interest is album set of records in French by Sacha Guitry and Yvonne Printemps, songs and recitations from "Mozart," "Debureau," etc., and an album of Talks on Melody by Sir Walford Davies.

The English Columbia Company's list is topped by the long awaited performance of *Les Preludes* by Mengelberg and his Amsterdam Concertgebouw orchestra. The other orchestral disks include re-recordings of the *Khowantchina* Prelude and *Flight of the Bumble Bee* by Sir Hamilton Harty; the overture to *Mignon* conducted by Molajoli; the *Pastoral Symphony* from the *Messiah*, and the *Larghetto* and *Polonaise* from Handel's *Concerto Grosso* No. 14, conducted by Sir Thomas Beecham; Elgar's *Violin Concerto* played by Albert Sammons with the New Queen's Hall Orchestra under Sir Henry Wood; and the *Gypsy Baron* Overture conducted by Bruno Walter. Instrumental: *Hadyn's Quartet* in G, Op. 76, No. 1, by the *Poltronieri* String Quartet; Brahms' *Quartet* in B flat, Op. 67, by the *Leners*; the *Handel-Halvorsen Passacaglia* played by Albert Sammons and Lionel Tertis; Beethoven's "Les Adieux" Sonata, Op. 81a played by Godowsky; Cyril Scott's *Water-Wagtail* and *Valse* played by the composer; Chopin's B flat *Polonaise* played by Friedman; and Chopin's *Funeral March* transcribed for organ and played by Edouard Commette. Vocal: Dame Clara Butt re-records *He Shall Feed His Flock* and Beethoven's *Creation Hymn*; Miriam Licette sings arias from *Don Giovanni*; Emanuele Salazar *Otello's* Monologue and death scene; the Manchester Children's Choir, with the Halle Orchestra under Harty, sing the *Dance Duet* from *Hänsel und Gretel* and Purcell's *Nymphs and Shepherds*; the St. George Singers are heard in six old English Car-

ols and Byrd's *Agnus Dei* and *Justorum animae*; the Sheffield Choir sings Parry's *Jerusalem* and Davies' *Commemoration Anthem*; the Barclay Bank Male-Voice Choir is heard in Hughes' *Studies in Imitation* and Vaughn Williams' setting of *Loch Lomond*; Allin and Williams sing Purcell's *Awake Ye Dead* and *Sound the Trumpet*; and Gertrude Johnson, accompanied by the composer, sings Cyril Scott's *Lullaby* and *Blackbird Song*. The International Education Society list comprises two lectures on Twentieth Century English Poetry by Prof. B. Ilfor Evans, Chopin by Dr. Markham Lee, *How to Listen to Music* by Dr. Percy Buck, *Jane Austen* by Miss S. E. Dimsey, etc.

The Parlophone Company issues the first electrical version of Mozart's *Violin Concerto* No. 5 in A, played by Josef Wolfsthal with the Berlin State Opera Orchestra under Dr. Weissmann. Otto Klemperer conducts the same orchestra in *Till Eulenspiegel* and *La Belle Helene* Overture; Issai Dobrowen conducts it in Dvorak's *Slavonic Dances* Nos. 1 and 2; and Dr. Weissmann in an *Aida* Selection, *Invitation to the Dance*, and the *Barber of Seville* Overture. Seinemeyer, Pilinsky, Burg, Jung, and Duttbernd join forces in the *Procession to the Minister* scene from *Lohengrin*, conducted by Weissmann. Lotte Lehmann sings Wagner's *Schmerzen* and *Träume*; Michael Szekely sings excerpts from the *Magic Flute* and *Tannhäuser*; the Sieber Choir is heard in a choral version of the *Wine Woman* and *Song Waltz*; and Louise Helletsgruber sings arias from Gounod's *Faust*.

The Decca Company is the first to undertake a major release of Handel's *Grand Concertos* or *Concerti Grossi*. Thirteen records are announced, representing excerpts or complete versions from the following concertos: No. 2 in F, No. 3 in E minor, No. 4 in A minor, No. 6 in G minor, No. 10 in D minor, and No. 12 in B minor. Ernest Ansermet is the conductor. Decca also issues Walton's robust *Portsmouth Point* Overture conducted by Anthony Bernard; Glinka's *Kamarinskaya* conducted by Leslie Howard; Frank Titterton sings English versions of the two popular tenor aries from *Tosca*; Valentina Aksarvo sings Massenet's *Pleurez mes yeux* and Tchaikowsky's *All for You*; Richard Watson is heard in English versions of arias from the *Barber of Seville* and *Il Seraglio*; Steuart Wilson, with the Maria Wilson String Quartet and Reginald Paul, pianist, sings Vaughn Williams' *Song Cycle*, *On Wenlock Edge* (three records); Sidonie Goossens plays versions of the *Volga Boatmen's Song* and the *Largo*.

Miscellaneous British releases: Bach's *Sonata* in E flat and Handel's *Sonata* No. 3 in G for flute and piano, played by René le Roy (N. G. S.); and Tchaikowsky's B flat minor *Piano Concerto* played by Maurice Cole (Broadcast Twelve).

In France, the Columbia Company issues a complete *Scheherazade* by the Paris Conservatory Orchestra conducted by Gaubert; a series of children's disks, "Le Theatre du Petit Monde"

and "Les Chansons de Bob et Bobette"; Blanche Selva plays three records of piano pieces by Déodat de Séverac; there is a considerable series of operatic excerpts by artists of the Paris Opéra and Opéra-Comique; and The Brussels conservatory Orchestra plays the fourth section, Psyche and Eros, from Franck's Psyche. Le Trigentuo Lyonnais plays the Overture to Milhaud's Saudades do Brazil (H. M. V.); Wolff conducts excerpts from Berlioz' Faust and orchestral version of Chopin's Funeral March (Polydor); the Krettly Quartet plays Milhaud's Second Quartet and Strawinski's Three Pieces for String Quartet (Columbia); Viard plays Debussy's Rhapsody for saxophone and orchestra (H. M. V.); Lucien Schwartz and Petitjean play Ravel's Tzigane (H. M. V.); and Maréchal, 'cellist, plays Gaubert's Cortège and Ravel's Pièce en forme de Habanera.

In Germany Dr. Weissmann conducts Mozart's Kleine Nachtmusik for Parlophone; the Odeon Company issues an abridged recording of Orpheus in the Underworld; Polydor issues Kleiber's performance of Beethoven's 2nd Symphony and Horenstein's performance of two Bach chorale-preludes orchestrated by Schönberg. The Madrid Symphony Orchestra under Casas plays Turina's La Oracion del Torero from Spanish H. M. V., and Hans Duhan sings Schubert's Winterreise and Schwanengesang cycles for the Czechoslovakian H. M. V.

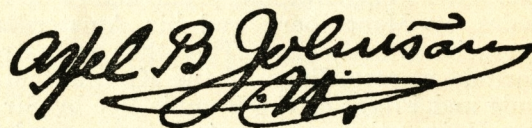
This month I should like to call special attention to the excellent releases in the Brunswick Company's New International Hall of Fame series, headed by Dvorak's Fourth Symphony, which according to the Brunswick Company is only the first of many more album works to come. These recordings are largely re-pressings from the notable Polydor and British Brunswick catalogues

abroad, and no serious record collector can afford to let them go unheard.

Our readers will be very happy to learn that the Victor Company has responded to requests expressed by many of our correspondents for advance information on major releases—an invaluable aid in preparing practical budgets for one's record purchases. Under the heading of "Phonographic Echoes" on page 158 of this issue will be found an authorized advance announcement of a number of important Victor album sets soon to be released. The information contained therein will be exceedingly welcome to every gramophile.

As most of our readers know by this time, the Columbia Company has found it necessary to advance the price of its Masterworks releases from \$1.50 a twelve-inch disk to \$2.00. As one of the Columbia officials has stated, this rate change was made imperative by the greatly increased cost of production, and also by consideration of the fact that the clientele for this class of recording is still rather a limited one.

Finally, I wish to call my readers' attention to the newly published book, "Masters in Miniature," by Mr. George C. Jell, of the Columbia Masterworks department. Be sure to look this book over on your next visit to a record dealer or music store, for it is an invaluable handbook to the lives and works of the great composers,—the condensation of a vast amount of material into a minimum of space, and written in a pleasurable and non-technical style.



A Re-Review

By ROBERT DONALDSON DARRELL

ALTHOUGH 1929 offered no occasion for elaborate centennial releases such as made phonographic history in the Beethoven and Schubert years—1927 and 1928—the recorded repertory was enlarged and strengthened as never before. And not only in that section of musical literature best known in the concert hall. Previously the phonograph had touched gingerly and sporadically on the less familiar musical regions (when it ventured off the well-worn paths at all), but this year tentative experiments were abandoned for intelligent—I might almost say scientific—explorations of what had been in earlier years phono-musical dark continents.

Contemporary music began to receive not merely serious attention but authentic expression, for the composers were given the opportunity either of conducting their works themselves, or of indicating sympathetic and competent exponents. The national schools, particularly that of Spain, and to a lesser degree those of France and Russia, were excellently represented. Operas and large choral works running into many disks were no longer rare and astonishing, but an every-month occurrence. The tide of war-horse recordings abated in marked fashion, and attention turned to the less familiar works of the great composers as well as to works of lesser men. Chamber mu-

sic in all its forms flourished on disks as it has hardly flourished even in the concert hall, and the additions to its recorded literature were alone sufficient to mark 1929 as a year of unparalleled musical—as well as purely phonographic—advance.

Technical progress was likewise rapid, but that lies outside the scope of this present article—a necessarily hasty survey, or *rückblick*, of the most important records issued during the period roughly extending from last year's re-review (February 1929 issue) to the moment of present writing. The survey is principally confined to works reviewed in the magazine or added to the studio library, but cognizance is taken of a number of notable European orchestral or chamber music albums that have not yet been reviewed in these pages.

So many titles are listed that for convenience and appearance they are not printed in italics or bold-face type. The names of the record manufacturers are omitted in many cases where the recording artist and his affiliation are well-known to every record buyer.

The high water mark of the year was set by a few releases, or series of releases, that undisputably may be called outstanding, and among them I think there can be no question but that the series by Stokowski and the Philadelphia Orchestra takes first place. After the great group of symphonies issued in 1927, Stokowski was represented in 1928 largely by more or less sensational concert pieces. But last year saw the true expression of his seemingly unbounded talents in the superb Bach records, Brahms' third symphony, Tchaikowsky's fourth, the Rachmaninoff concerto with the composer as soloist, Rimsky's Russian Easter overture, Bizet's Carmen and Arlésienne suites, Tchaikowsky's Romeo and Juliet Fantasia-Overture, and even the same composer's Capriccio Italien. The greatest single set of the year was unquestionably the Bach Mass in B minor, conducted by Albert Coates, and released a month or two ago by H. M. V. in England. Next in importance was the Stravinski series conducted by the composer and including Le Sacre du Printemps (also recorded by Pierre Monteux for the French H. M. V.), a suite from Petrouchka, the Fire-Bird ballet, and excerpts from Pulcinella. Following came the Delius Festival recordings, discussed in the December issue of the THE PHONOGRAPH MONTHLY REVIEW, and the extensive series of lecture records (particularly those on musical subjects by George Dyson) issued by the International Educational Society through the Columbia Company in England. The set of Bach's six Brandenburg Concertos announced last spring by the British Brunswick Company would have had a place of honor in the first rank if mechanical or other difficulties had not prevented the appearance of the complete album. The most ambitious efforts on the part of a small company were made by the newly established British Decca firm, which followed up its unsuccessful records of Delius' Sea Drift with a

more adequate album devoted to the concerti grossi of Handel.

Two changes in policy were so significant that one could not deny them mention among the outstanding events of the year: the highly attractive and logical scheme of labelling adopted for the Columbia Masterworks series, and the new Victor advance information plan announced elsewhere in this issue.

These were the peaks of the 1929 phonographic skyline. But there was no lack of works of smaller scope but permanent artistic and technical worth. In the following lists I have endeavored to include as many of them as possible. Practically all major works, regardless of relative—or for that matter, absolute—merit are listed, including most of those of European origin. In the single record classes it has been practicable to list only the more significant of the multitudinous releases. With very few exceptions, these lists are confined to records reviewed in the magazine. In order that this re-review may serve as a sort of unofficial roll of honor as well as a summary of the more important recordings of the year, I have ventured to star (*) certain records the reviewers have thought particularly meritorious. In many cases there may be considerable question whether or not the starred rating is justified, and no claim to omnipotence is made. In a number of cases works outstanding in their particular class have been marked with the asterisk, when disks of greater absolute (and less relative) merit have been denied it. Some notable foreign works have not been starred for lack of sufficient information on their actual merits.

Five symphonies were recorded for the first time: Mozart's No. 34 in C conducted by Beecham* and "Prague" symphony conducted by Viëbig (H. M. V.), Brahms' third by Stokowski*, Mendelssohn's "Scotch" symphony by Weingartner, and Dvorak's fourth ("London") by Basil Cameron. The first re-recordings were made of Hadyn's "Surprise" by Koussevitzky* and Knappertsbusch (the latter for Parlophone), Schumann's fourth by Bruno Walter*, and Bruckner's seventh by Horenstein (Polydor). New versions appeared of Haydn's "Clock" by Toscanini* and D minor ("London") by Barbirolli; Mozart's E flat by Weingartner (Columbia), Kleiber (Victor), and Knappertsbusch (Parlophone), and the G minor by Strauss (Polydor); Beethoven's first and fourth by Pfitzner (Polydor), "Eroica" by Max von Schillings (Parlophone), fifth by Rosenstock (Parlophone), Strauss (Polydor), Szenkar (French Odeon), and Ruhlmann (Pathé-Art), "Pastorale" by Koussevitzky* and von Schillings, eighth by Schalk* (H.M.V.—2nd and 3rd movements also in the Victor Educational catalogue), and ninth by Fried (Polydor); Brahms' first by Weingartner and Klemperer; Tchaikowsky's fourth by Stokowski* fifth by Mengelberg* (with the Amsterdam Concertgebouw) and Sir Landon Ronald, and "Pathétique" by Fried; Franck's by Gaubert; Dvorak's "New World" by Kleiber (Polydor); Schubert's "Unfinished" by Schalk (Columbia) and Chapple (Broadcast).

The new concertos were Tchaikowsky's for violin by Hubermann for Parlophone and English Columbia, Mozart's piano concerto in G with Dohnanyi conducting from the piano (Columbia), Haydn's 'cello concerto in D by Suggia (H.M.V.), the Brahms' double concerto for violin and 'cello by Thibaud and Casals* (H.M.V.), Gershwin's piano concerto in F by Bargy and Whiteman's Orchestra, Elgar's violin concerto by Sammons* (English Columbia), Bach's G minor harpsichord concerto by Anna Linde (Parlophone), Renie's harp concerto by the composer (French Odeon), and—in the quasi-concerto class—de Falla's *Nights in the Gardens of Spain* by Mme. van Barentzen* (H. M. V.), Witkowski's *Mon Lac* by Casadesus under the composer's direction (French Columbia), Debussy's *Dances* for chromatic harp and orchestra by Lily Laskine (French H. M. V.), and Fauré's *Ballade* for piano and orchestra by Mme Tagliaferro (French H.M. V.). There were first re-recordings of Rachmaninoff's second piano concerto by the composer with the Philadelphians, Saint-Saens' G minor by de Greef (H. M. V.), Mozart's violin concerto No. 5 in A by Wolfsthal (Parlophone), Bach's for two violins by the Witek's (English Columbia), Elgar's for 'cello by Beatrice Harrison under the composer's direction* (H. M. V.), and Dvorak's for 'cello by Feuermann (Parlophone). New versions came out of Grieg's piano concerto by Maurice Cole (Broadcast), Schumann's by Fanny Davies (Columbia), and Brahms' for violin by Szigeti*.

Apart from the symphonies and concertos the principal orchestral album sets were Strawinski's *Sacre* by the composer* (Columbia) and Montoux* (French H. M. V.), *Ein Heldenleben* by Mengelberg* (with the N. Y. Philharmonic Symphony), Stokowski's Bach album*, *Tod und Verklärung* by Coates, *Petrouchka* by the composer and by Coates (complete—H. M. V.), the *Fire Bird* by the composer, Dohnanyi's suite in F by Stock, *La Péri* by Gaubert, *Le Cid* ballet by Hertz, the *Carmen* and *Arlésienne* suites by Stokowski*, Handel's *Alcina* suite by Mengelberg* (with the N. Y. Philharmonic-Symphony), Elgar's *Wand of Youth* suite by the composer, the *Pines of Rome* by Molajoli (Italian Columbia) and *Panizza* (Fonotipia), *Scheherazade* by Fried (Polydor), *Albeniz's Iberia* by Arbos (Columbia), de Falla's *El amor brujo* by Morales (Columbia) and Bernard (Brunswick), Charpentier's *Impressions of Italy* by the composer (French Columbia and Pathé-Art), Respighi's *Trittico Botticelliano* by Bernard (English Brunswick), Debussy's *La Mer* by Coppola (French H. M. V.), and Ravel's *Mother Goose* suite by Inghelbrecht (Pathé-Art).

For convenience the remaining orchestral recordings will be grouped as overtures, miscellaneous two-disk and miscellaneous single-disk works, by conductors instead of by composers. The overture list is very extensive, but the more important works were: Stokowski: *Russian Easter*—*Romeo and Juliet**; Weissmann: *Freischütz*—*Semiramide*—*Barber of Seville*—*Preciosa*—*Mari-*

narella—*Entführung aus dem Serail*; Dr. Blech: *Euryanthe*—*Ballo in Maschera*—*Così fan tutte*—*Zar und Zimmermann*—*Masaniello*—*White Lady* (some of which appeared only in the Victor "International" supplements); Mengelberg: *Oberon**; Max von Schillings: *Manfred*—*Egmont*—*Die Meistersinger*; Bodanzky: *Tannhäuser* (Odeon) and *Oberon* (Parlophone); Muck *Tannhäuser** (German H.M.V.); Bruno Walter: *Parzifal* and *Magic Flute**; Hertz: *Leonora No. 3* and *Phèdre*; Wood: *Fingal's Cave* and *William Tell*; del Cupola: *Gazza Ladra**—*Sicilian Vespers* (Victor); Verbrugghen: *Tannhäuser* and *Roman Carnival* (Odeon) and *Leonora No. 3* (Parlophone); Molajoli: *Tutti in Maschera*—*Semiramide*—*Matrimonio Segreto* (Italian Columbia), and *Forza del Destino* (American Columbia); Shilkret: *Zampa*—*Fledermaus**—*Forza del Destino*; Bourdon: *If I Were King* and *Fra Diavolo*; Guarneiri: *Vestale* (Odeon) and *Daughter of the Regiment* (Fonotipia); Sargent: *Patrie*—*Children's Overture*—*Rosamunde*; Toscanini: *Traviata* preludes*; Stock: *Russlan* and *Ludmilla*; Weingartner: *Freischütz* (English Columbia); Gurlitt: *Gazza Ladra*; Prüwer: *Les Huguenots* (Polydor); Cloëz: *Patrie*—*Fingal's Cave*—*Freischütz* (French Odeon); Schalk: *Leonora No. 3* (H. M. V.); Ruhlmann: *Fingal's Cave* and *Oberon* (Pathé-Art); Pierne: *Benvenuto Cellini* (French Odeon).

Miscellaneous two-disk releases: Stokowski: *Capriccio Italien**, Koussevitzky: *Daphnis et Chloé*, Stock: Bach suite in B minor, Mörke: *Die Moldau**, Coates: *Till Eulenspiegel* and *Les Preludes* (the latter for H. M. V.), Rabaud: *Marouf* ballet (Columbia) and *La Procession Nocturne* (French Columbia), Arbos: *Three Cornered Hat* dances; Goossens: second *Arlésienne* suite and *Granados' Spanish dances*; Blech; Liszt's first *Hungarian Rhapsody* (H. M. V.), Oskar Fried; *Mazeppa* and *Les Preludes* (Polydor), Shilkret: *An American in Paris** and *New Years* in New York; Weissmann: *Popy's Oriental suite** (Odeon) and *Corelli's Concerto Grosso No. 8* (Parlophone), Dohnanyi: *Liszt's 1st Hungarian Rhapsody* (Columbia), Cloëz: *Romeo Alone* and *the Ball at the Capulets*—*Night on Bald Mountain*—*Capriccio Espagnole* (French Odeon), Defauw: *Stenka Razin*, Chagnon: *L'Arlésienne* suite (Columbia), Barbirolli: *Eine kleine Nachtmusik* (Victor) and *Elgar's Introduction and Allegro* (H.M.V.), Klemperer: *Till Eulenspiegel* (Parlophone), Richard Strauss: *Eulenspiegel* and *Don Juan* (Polydor), Harty: *Capriccio Espagnole* (English Columbia), Wolff: *Night on Bald Mountain* and *L'Apprenti sorcier* (Polydor), Bourdon: *Skilton's Indian Dances* (Victor Educational), Beecham: *Brigg Fair** (English Columbia), Toye: *In a Summer Garden* (H. M. V.), Coppola: *Ravel's Spanish Rhapsody* (French (H. M. V.)), Bernard: *Corelli's Christmas Concerto* (English Brunswick), Ruhlmann: *La Péri* (Pathé-Art).

One-disk works: Stokowski: *Shepherds' Christmas Music*, Koussevitzky: *Frühlingsstimmen* and *Wienerblut waltzes*, Beecham: *Summer Night on*

the River*, Coates: Prince Igor ballet music—Czar Saltan suite—Handel-Elgar Overture* (odd side of *Tod und Verklärung*)—and Bach-Elgar Fantasy and Fugue in C minor* (H. M. V. only), Bourdon: Evolution of Dixie*—Jewels of the Madonna intermezzos—Turkey in the Straw and Irish Washerwoman—Juba Dance and From the Canebrake, Coppola: Espana*—Rugby—Albadoro del Gracioso, Harty: Hungarian Dances Nos. 5 and 6, Arbos: Procession del Rocio and Noche de Arabia, Mengelberg (and N. Y. Philharmonic Symphony): Rouet d'Omphale, Coronation March and War March of the Priests, Shilkret: American Sketches* and Song of the Bayou—Skyward (see also Nevin and Schubert albums), Toscanini: L'Apprenti sorcier, Klemperer: Salome's Dance* (German H. M. V.), and Invitation to the Dance (Parlophone), Weingartner: Invitation to the Dance, Collingwood: Shepherd's Hey and Molly on the Shore (Victor), Wood: Finlandia, Blech: Liszt Polonaise (German H. M. V.), Verbrugghen: Fledermaus Csardas, Weissmann: Hurrah! Here Comes the Music and Rendezvous at Léhar's, Cloëz: Strawinski's Fireworks (French Odeon), Strawinski: Pulcinella excerpts, Ansell: Lord Berner's Fugue (Decca), Maddy: Cripple Creek and Heart Wounds (Victor Educational), Inghelbrecht: La Nurserie* (Pathé-Art). Busch: Egyptian Helen excerpts (Odeon).

Recorded operas, complete or nearly so: Aida and Carmen from both Victor and Columbia, the American releases of Tristan and Isolde (Columbia), Madame Butterfly (Columbia), Traviata, (Columbia and Italian H. M. V.), Rheingold and Siegfried excerpts (H. M. V.), Götterdämmerung (Victor), Parsifal Act III (H. M. V.), Die Meistersinger excerpts (German H. M. V.), La Bohème (English Columbia), Manon (French Columbia), Tosca, Barber of Seville (Italian Columbia), L'Heure Espagnole (French Columbia), Pirates of Penzance (Victor), Trial by Jury (Victor), Yeomen of the Guard (H. M. V.). Mention should also be made of the German H.M.V. series of "abridged operas"—Hänsel und Gretel, Die Freischütz, Merry Wives of Windsor, etc.

Choral works: Bach Mass in B minor* (H. M. V.), Semana Santa en Sevilla (Spanish H. M. V.), Brahms Requiem excerpts (German H. M. V.), Sea Drift (Decca), Gregorian Church Music album by the Anthem Choir of Dortmund, Monteverde's Lagrime dell' Amante al Sepolcro (Italian Columbia), Missa Papae Marcelli* (Victor Educational), Boris Godounow Prologue and Polonaise* (French Columbia), Boris Godounow excerpts* (Victor and H. M. V.), choruses from Honegger's King David (French Odeon), Elijah excerpts (H. M. V.), the Metropolitan Opera House Choral series—particularly the Soldier's choruses from Norma and Trovatore (Victor), the madrigal series by the St. George Singers* (English Columbia), Dudley Buck's Festival Te Deum (Victor), two Russian folksongs by the Kedroff Quartet (Columbia), de Lassus' Matona mia cara by the Motet and Madrigal Group* (Victor Educational).

Larger vocal works: In a Persian Garden (English Columbia), Stainer's Crucifixion (Eng-

lish Columbia), Schumann's Frauenliebe by Lotte Lehmann (Parlophone), Schumann's Dichterliebe by Thomas Denjs (Dutch H. M. V.), Georg Henschel's lieder album (English Columbia), Ravel's Scheherazade by Mme. Gerar (French H. M. V.), Schubert's Winterreise and Schwanengesang cycles by Hans Duhan (Czecho-Slovakian H. M. V.).

Duets, ensembles, etc.; Gypsy Baron and Fledermaus finales* by Tauber-Lehmann—Branzell—Seinemeyer, et al (Odeon), Mira O Norma by Rosa Ponselle and Marian Telva* (Victor). Temple Scene from Aida by Pinza—Martinelli, et al (Victor), Church Scene from Faust by Beaujon and Bourdon (Columbia), Garden Scene from Faust by Easton and Chamlee (Brunswick), Paggiacci—Nedda Silva! by Belmas and Fassbänder (Brunswick), Negro Exaltations by Kerby and Niles* (Roycroft).

As it is practicable to consider only American releases among the luxuriance of vocal recordings, many European disks of unusual distinction are perforce excluded. But I cannot forbear making at least passing reference to the splendid H. M. V. series by Anday, Ljunberg, Jokl, and other soloists with the Berlin State Opera Orchestra or Vienna Philharmonic. Also the H. M. V. disk of four Ayres (Dowland, etc.) sung to the original lute accompaniments by John Goss.

Outstanding American vocal disks, arranged by artists, alphabetically: Elsa Alsen: Du Ring and Seit ich ihn gesehen (Columbia); Ivar Andrésen: Heil König Heinrich* (Odeon); Florence Austral: Brahms Requiem excerpt*—Senta's Ballad (Victor); Emmy Bettendorf: Senta's Ballad (Columbia); Lucrezia Bori: Connais tu le pays and Mignon Gavotte*—Malaguenas and Clavelitos* (Victor); Sophia del Campo: L'Eclat de Rire and Gentile di cuore—El Majo Discreto and Yo Ya Sabia* (Victor); Caruso: Bois Epais and Première Caresse*—Addio and Deh ch'io ritorni (Victor—acoustically recorded); Anna Case: Angels Ever Bright and Fair and Non so piu cosa son (Columbia); Chaliapin: Leporello's aria*—two Schubert songs (Victor); Richard Crooks: Preislied and Lohengrin's Narrative (Victor); Margarite D'Alvarez: Tus Ojillos Negros and Zagalina* (Victor); Jessica Dragonette: operetta and popular songs series* (Brunswick); Clair Dux: Little Star (Brunswick); Florence Easton: By the Waters of Minnetonka (Brunswick); Yvonne Gall: La Prière and O doux nid (Columbia); Gigli: O Paradiso and M'Appari (Victor); Kipnis: Königs Gebet—Brahms lieder (Columbia); Kisselburgh: When Dull Care and Some Rival—By a Lonely Forest Pathway (Columbia); Nina Koshetz: three Gretchaninow songs* (Victor); Hulda Lashanska: Komm süßer Tod—Morgen and Widmung and Auf Flügeln des Gesanges* (Victor); Lotte Lehmann: An die Musik and Sei mir gegrüßt (Columbia); Frida Leider: Leonora's aria (Victor); Martinelli: Celeste Aida* (Edison); Olczewska: Ombre mai fu and Che farò senza Euridice* (Victor); Onegin: Du bist die Ruh' and Lorelei*—Allelujah and Brindisi*—arias from Les Huguenots and Le Prophète* (Victor) and

Herdman's Song* (Brunswick); Pinza: Maledizione and Ite sul colle (Victor); Rosa Ponselle: Casta Diva (Victor); Elisabeth Rethberg: By a Lonely Forest Pathway*—Moonlight Song* (Brunswick); Joseph Rogatchewsky: Aubade and Je crois entendre encore (Columbia); Schipa: Rigoletto—Parmi veder and Luisa Miller—Quande le sere (Victor); Lotte Schöne: Ach ich fühle and Schon als Mädchen* (Victor); Elisabeth Schumann: Voi che sapete and Batti Batti*—Figaro arias* (Victor Educational); Schumann-Heink: Weiche Wotan and Waltraute's Narrative* (Victor); Margaret Sheridan: Madam Butterfly arias (Victor Italian supplement); Stracciari: Credo and Larga al Factotum* (Columbia); Richard Tauber: Ich küsse Ihre Hand Madame and Eine kleine Liebele*—Liebe Goldner Traum (Odeon); Edna Thomas: Negro spiritual and folksongs series* (Columbia); John Charles Thomas: Rolling Down to Rio and Nichavo (Brunswick); Marie Tiffany: O Haul the Water (Brunswick); Zenatello: Morte d'Otello*—O dolci mani (Victor).

The long and elaborate chamber music lists are grouped for convenience. String quartets: Mozart's "Hunting" by the Budapest Quartet (Victor), C minor by the Capet Quartet (English Columbia), B flat by the Leners (English Columbia), D major by the Buxbaum Quartet (Polydor) and Brosa Quartet (English Brunswick); Haydn's D major by the Leners (Columbia), F major by the Leners (English Columbia), C major by the Roth Quartet* (Edison), "L'Alouette" by the Capets (French Columbia), and "Horseman" by the Buxbaum Quartet (Polydor); Beethoven's F major (Op. 18, No. 1) by the Leners (Columbia), F major (Op. 59, No. 1)—A major—C sharp minor—E flat ("Harp") by the Capets (French and English Columbia); Smetana's "Aus meinem Leben" by the Flonzaleys (Victor); Schumann's A minor by the Flonzaley's* (Victor) and the Capets (English Columbia); Brahms' A minor by the Buxbaum Quartet (Polydor); Franck's by the London Quartet (Columbia); Schubert's B flat by the International Quartet (N. G. S.) and "Death and the Maiden" by the Capets (French Columbia); Debussy's G minor by the Capets (French Columbia); Milhaud's by the Krettly Quartet (French Columbia); Ravel's by the Krettly Quartet (French H. M. V.) and the Capets (French Columbia); Tibor Harsanyi's by the Roth Quartet (French Columbia); Golestan's by the Poltronieri Quartet (Italian Columbia). Miscellaneous string quartet disks: Strawinski's three pieces by the Krettly Quartet (French Columbia); Deep River and Nobody Knows—To a Wild Rose and Mighty Lak' a Rose by the Musical Art Quartet (Columbia). The only other quartet recordings, exclusive of string quartets, were the disks by the Cuarteto Anguilar (lutes) for H. M. V. and the Victor Spanish supplement.

Quintets: Mozart's A major (clarinet and strings) by Draper and the Leners (Columbia), E flat (wind) from N. G. S.* and Pathé-Art; Brahms' B minor (clarinet and strings) by Drap-

er and the Lener's*; Franck's F minor (piano and strings) by Ciampi and the Capets (French Columbia); Beethoven's E flat (wind) from Pathé-Art; Onslow's Op. 81 (wind) and Mozart's Divertimentos Nos. 8 and 14 by the Leipzig Gewandhaus Quintet (Polydor). Septets: Ravel's Introduction and Allegro ("Harp Septet") for H.M.V.; Saint-Saëns' septet (with trumpet) for English Columbia. Mozart's Serenade for thirteen wind instruments was recorded by Parlophone.

Trios: Smetana's G minor by the Malkin Trio (Columbia), Schumann's D minor by Cortot-Casals-Thibaud* (Victor), Beethoven's B flat ("Archduke") by Cortot-Casals-Thibaud* (H.M.V.), Beethoven's "Gassenhauer" (Polydor), Brahms' B major Op. 8 (English Brunswick), Mozart's B major (Polydor), Schubert's E flat (Polydor), Mozart's Divertimento No. 4 by the Gewandhaus Trio (Polydor), Pierné's Sonata da Camera (piano-flute-'cello) by Pierné-Moyse-Lopez (French Odeon). Special mention goes to the disks (Debussy's Arabesques, Sandby's Dalvissa, etc.) by the Heerman Trio*, by far the best of the lighter trio recordings.

Violin sonatas: Bach's No. 3 by Menges and Samuel (H.M.V.), Handel's No. 4 by Enesco and Schlusel (Columbia), Beethoven's G major (Op. 96) by Fachiri and Tovey* (N. G. S.)—"Kreutzer" by Thibaud and Casals* (H. M. V.)—G major (Op. 30, No. 3) by Kreisler and Rachmaninoff (Victor)—"Spring" by Morina and Schwalb (German H. M. V.), Brahms' A major by Menges and Samuel (H. M. V.), Grieg's C minor by Kreisler and Rachmaninoff (Victor) and by Seidel and Loesser (Columbia), Debussy's G minor by Mangeot and Barbour* (N. G. S.), Delius' No. 1 by May Harrison and Bax, English Columbia).

Miscellaneous violin records: Kreisler: Dohnanyi's Ruralia Hungarica—Debussy's Fille aux chevaux de lin and En Bateau—various re-recordings, Enesco: Corelli's Follies d'Espagne, Spalding: Hark Hark the Lark and Humoresque (Edison)—Passepied and Zapateado (Brunswick), Menuhin: Nigun*—Scotch Pastorale and Prayer, Sebal: Tartini's Devil's Trill (Brunswick), Bratza: Apres un Rêve and Mozart Menuet, Flesch Reverie and Hjere Kati (Edison), Benedetti Suite Popolaire Espagnole (Columbia) and Milhaud's Boeuf sur le Toit (French Columbia), Zimbalist: Zapateado and Drigio's Serenade, Boris Schwartz: Corelli's La Follia* (Homocord).

Violoncello sonatas: Bach's G major by Barbirolli and Bartlett* (N. G. S.), Ireland's by Sala and the composer (English Columbia), Vivaldi's E minor by Pitsch* (N. G. S.). The only other 'cello disks to be singled out are the Beethoven-Mozart variations played by Felix Salmond for Columbia.

The new piano sonatas included Mozart's in D by Kathleen Long* (N. G. S.), Beethoven's A flat (Op. 110) by Goll* (Brunswick) and Lamond (H. M. V.)—"Les Adieux" by Godowsky*

(English Columbia), Schumann's G minor and Chopin's B flat minor by Grainger (Columbia), and Chopin's B flat minor by Lortat (French Columbia). Other major piano works: Chopin's Nocturnes by Godowsky* (Columbia) and Preludes by Lortat (Columbia), nine Bach Preludes and Fugues by Harriet Cohen* (Columbia) and minor English Suite by Samuel (Victor), Debussy's Children's Corner by Cortot* (Victor), Schumann's Etudes Symphoniques by Grainger (Columbia) and Casadesus (French Columbia)—Kinderscenen by Fanny Davies (English Columbia)—Carnaval by Cortot (H. M. V.), two Mozart's Fantasias and Liszt's Funerailles by Hirt (Polydor), a series of Debussy preludes by Ciampi and a series of Chopin, Schumann, etc., pieces by Francis Planté (both from French Columbia).

Single disks arranged by pianists: Bachaus: Bohemian Dance and Caprice Espagnole*—Schubert Impromptu and Moment Musicale; Bauer: Clair de Lune and Novellette*—Bach Chorale and Chopin A flat Impromptu*—Brahms Capriccio and Grieg Albumblatt; Brailowsky: Fire Dance and Scriabin pieces (Polydor); Gieseck: Debussy Arabesques* (Homocord); Godowsky: Rondo Capriccioso and Rigoletto Paraphrase (Brunswick); Goll: Bach suite* (Brunswick); Gruen: Fountain of the Acqua Pola and Beauty and the Beast (Roycroft); Myra Hess: Bach Toccata Allegro and Prelude and Fugue in C sharp minor*—Fire Dances and The White Peacock; Hilsberg: Scriabin etude and Chasins Prelude and Rush Hour in Hong Kong* (Brunswick); Kentner: Brahms-Paganini Variations*—Chopin in A flat Impromptu and Fantasie—Impromptu*—Dohnanyi March and Kodaly Dance—Debussy Minstrels and General Lavine (Edison Bell); Muriel Kerr: two Scriabin etudes (Victor); Levitzki: Bach-Liszt Prelude and Fugue in A minor* (Victor); Münz: Pièce en forme de Habanera and Scriabin etude* (Homocord); Paderewski: Schumann's Prophet Bird; de Pachmann: Chopin Nocturne and two Mazurkas*; Pouishnoff: Polka and Rosamunde ballet music (Columbia); Rosenthal: four Chopin preludes and two etudes* (Edison); Wilhelm Schwartz: Schumann's Papillons (Homocord); Isabelle Yalkowsky: Alt-Wien and Debussy Prelude (Victor); Richard Zöllner: Scriabin Waltz and Bocquet Souvenir (Homocord).

Miscellaneous instrumental disks: Viola: Bax Phantasy for viola and harp by Jermy and Korchiuska* (N. G. S.); Delius' Sonata No. 2* (English Columbia), Mozart Sonata excerpts and smaller pieces played by Lionel Tertis (Columbia). Flute: Handel's Sonata No. 3 and Bach's Sonata in E flat by le Roy and Long (N. G. S.); Carnival of Venice by Emil Prill with orchestra (Odeon). Cornet: Carnival of Venice and Napoli by Del Staigers with Goldman's Band (Victor). Organ: Introduction and Fugue from Liszt's fantasia on "Ad Nos Salutem" by Fernando Germani (Victor); Franck's Pastorale and Toccatas by Boellmann and Gigout by Edouard Commette (Columbia); Air from Bach's Suite in D and

the finale of Mendelssohn's first organ sonata by Dupré (Victor). These were the only American releases to be singled out, but of course many notable organ recordings continued to find release in England and on the continent.

The leading band records were Moussorgsky's Persian Dances and Franck's Offertory by the Royal Belgian Guards* (Victor), Dance of the Tumblers and Goliwogg's Cake Walk by the B. B. C. Band* (Columbia), Golden Jubilee and Riders of the Flag marches by Sousa* (Victor), Colonel Bogey and Field Artillery marches by Katzman* (Brunswick), American Patrol and Semper Fidelis by the Victor Band, Mefistofele Prologue and Selections by Creatore (Victor), Variations on a Swiss Theme by the Garde Républicaine (Columbia), and the series of "Motivi" from Italian operas played by the Royal Italian Marine Band for Victor.

In the light orchestral series Dajos Bela and Marek Weber retained their old positions of supremacy, but Edith Lorand played a less conspicuous part. Dr. Becce's Terra-Symphony and Ed. Levitow's Concert Orchestra were newcomers of genuine talents. Dajos Bela; Rapsodia Portuguesa—Fantasy on I Kiss Your Hand Madame*—Medley of Famous Waltzes—Tango de Amor and Carmencita Tango* (Odeon); Marek Weber: Merry Widow Fantasy*—Bouquet of the Season's Hits—St. Petersburg Sleigh Ride (Victor); Dr. Becce: Merry Widow Selections*—Divorcée Selections* (Odeon); Paul Whiteman: Tchaikowskiana (Columbia); Orquesta Internacional de Concierto: La Leyenda del Besco* (Victor); Plaza Theatre Orchestra; Bal Masque and Busy Bee (Columbia); Le Maire Orchestra: Memory of Chopin (Columbia); Victor International Orchestra: Chocolate Soldier and Dollar Princess Medleys (Victor); Hungarian Rhapsody Orchestra: Life in Hungary* (Victor); Ed. Levitow's Concert Orchestra: Softly as in a Morning Sunrise and Blue Hawaii* (Edison); Brunswick Concert Orchestra: Dance of the Hours and Lustpiel Overture (Brunswick).

In the popular operetta series the Victor Light Opera Company was heard in medleys from New Moon, Follow Thru, Hold Everything, and Whoopee; Shilkret and the Victor Salon Group continued their salon album series with Schubert and Ethelbert Nevin miscellanies; Al Goodman's Orchestra and the Colonial Club recorded medleys from Hold Everything, Follow thru, On With the Show, Hollywood Revue, etc., for Brunswick.

The leading dance and popular vocal and instrumental records are dealt with elsewhere in this issue by "Rufus."

Finally, these elaborate lists may be concluded with references to the notable series of lecture records, led by those from the International Educational Society released through the examples of Columbia Company, and followed by examples of American Speech (Victor Educational), Talks on Melody by Sir Walford Davies (H. M. V.),

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- 2074-D** { **All That I'm Asking Is Sympathy**
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- 2065-D** { **There Will Never Be Another Mary** (from Motion Picture
10 inch, 75c { "They Learned About Women") James Melton
A Bundle of Old Love Letters (from Motion Picture
"Lord Byron of Broadway")
- 2058-D** { **Molly** (from Motion Picture "The Grand Parade")
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Realism

By "PETROS"

Reprinted from the January issue of *The Gramophone Critic*, London (by courtesy of the publishers, Dunlap and Company).

IF there is one thing more than another for which the ardent gramophile craves it is realism—that illusive quality of sound reproduction which suggests an actual performance in the flesh. How often is this craving satisfied? Not often, I think, though many enthusiasts like to believe that it is.

"Realism" is an all-embracing term, including many aspects of a complex question, but in my mind the quality in a record above all others which makes for realism is "atmosphere."

Now the term "atmosphere" is, itself, rather difficult to define precisely. Anyone, however, who will play over an old-type record and one of the new concert hall recordings will hear at once what is meant; that sense of freedom and space surrounding the players—a quality almost entirely lacking under the old acoustic process. This "atmosphere" is most strikingly apparent in some of the best cathedral organ records where one can hear the cathedral as well as the organ.

Yes, it is "atmosphere" which helps realism more than anything else, and this being so, it is a pity the recorders do not try and get it into their records more frequently. Even today the reproduction all too often suggests that the performers are boxed up in a small non-resonant compartment, and are *not* being heard as they would be under normal conditions in the flesh.

Closely akin to "atmosphere" is what has been dubbed the "stereoscopic" aspect of modern recording. By this we mean, of course, that the various instruments in, say, a band or orchestra, seem to stand out from one another, as do the objects in a stereoscopic photograph.

This stereoscopic effect is so pronounced in some of the best records that one can now almost "place" the various performers in their correct positions in the picture. One can also mentally adjust some of these positions in conformity with one's own ideas regarding realism. How often, for instance, would I not bring the basses a little closer and push the trebles a little farther back? Of this, more anon.

Now if we have "atmosphere," and a stereoscopic effect, we are well on the road to realism; but other things are wanting to make the illusion complete. It strikes me, for example, that there is a little too much striving after technical perfection in making records, at the expense of spontaneity of playing and interpretation. A piece may go through perfectly the first time so far as the performers are concerned, but it has to be repeated because someone is a little too near or too far from the microphone; because someone has scuffed a foot or coughed; because of one of a hundred things apart from the actual playing. Or possibly, in the excitement of the moment, one of the players has sounded a wrong note, or perpetrated some other crime, and the whole performance must go through again from the beginning. This may happen a dozen times or more—with what result? Technical perfection—perhaps. Or as near to that ideal as we can attain at present.

Now, technical perfection is certainly most desirable, and some will say that it counts for *everything*, but does it always make for realism? I think not. When a man has to repeat the same thing over and over again it is hardly to be expected that the last effort will have the freshness and spontaneity of the first. Only too often it is apt to become dull and mechanical.

In support of my contention I will point to some of the *best* records made at actual performances. These may not be so technically good as those in which the artists played specially for the gramophone, but they breath freshness, vitality, and realism; and why? Because there had been no tiresome, soul-killing repetitions, and the audience, not the microphone with its exacting limitations, was before the performers.

The playing of a large orchestra is perhaps one of the most difficult things to capture realistically on the disc. Or, perhaps, in view of what I said in my last article, I should say to *reproduce* realistically. What we want is to hear the orchestra as a *whole*, with all the instruments as clearly defined as they are in a concert hall. Instead of this, even in the best modern records, certain parts of the orchestra are apt to be over-prominent, while others are faint or "muzzy"; the *whole* picture does not seem to be correctly in focus. I believe this is partly due to the method of recording which places certain instruments close to the microphone and others well in the background or to one side of it. This may be necessary in our present state of knowledge, but I do not see how it can ever give *completely* satisfying realism. Undoubtedly what is wanted is some form of recording whereby we can capture the sound as a *whole*, and from a distance, as we hear it in a concert hall, and not as we should do were we amongst the members of the orchestra itself. It is a vastly difficult problem I know, because the human ear, plus the human brain, is a wonderfully subtle and perfect mechanism, impossible to match by any man-made contrivance.

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"FOREIGN LANGUAGE EXPERTS"

Probing still further into what constitutes "realism," I think it will be conceded that even the best records, reproduced on the best possible gramophones or electric amplifiers, fail to *quite* catch the characteristic timbres of musical instruments or voices as we hear them direct. Often, indeed, we come very near to actuality, but there is always just that little something missing which is needed for *absolute realism*. Experts will tell you that that is largely due to the loss of the upper partials in the recording and reproducing processes.

It would be unfair to expect perfection of recording in every direction, but I *do* think we have right to ask for a little more bass than we often get, even in the most expensive records. A broad, solid, and powerful foundation tone goes a very long way towards creating the illusion of actuality. *Some* records give it, so why not *all*? And it is a notable fact that in this respect many of the cheaper discs can give points to their more pretentious brethren. When the bass is powerfully recorded quite a small gramophone will bring it out, provided it is well designed.

Now, although the record and the instrument on which it is reproduced are of vital importance in attaining realism, it must not be imagined that the gramofan himself has no part in the final result. As in most other things, there is a *gramophone* art, and a great deal depends on how the machine is manipulated. For example, many people use loud-tone needles on all their records with the mistaken idea that they bring out the music better. The truth is that half-tone needles such as Columbia medium, Victor half-tone or Brunswick "Panatropé" generally produce a

much better balance of tone as well as affording ample volume in an ordinary-sized room. They also give greater purity of sound and better definition than the thick variety. It is a curious fact that loud needles generally accentuate the treble more than they do the bass, and it is this which upsets the balance of tone. Moreover, contrary to what might be expected, thick loud-tone needles are apt to deprive the record of a certain amount of "atmosphere," so essential to realism.

There are other points to be observed. If we consider what marks one of the greatest differences between, say, an actual orchestral performance in the concert hall and one via the gramophone, we shall agree, I think, that it is this: In the concert hall the playing of the orchestra reaches our ears as a broad mass of *diffused* sound which, although it may be loud, is seldom *penetrating*. From the gramophone the sound often seems to be shot at us—as indeed it really is—from *one spot*. Anything we can do to help the diffusion of the sound, therefore, will certainly be a help towards realism.

Here are some general hints for obtaining realism: Don't play your records above the speed at which they were made. Don't leave the lid open whilst playing. Keep your records clean. If your room is small or the record very loud, *soft* tone needles will sometimes prove by far the most natural. Remember that too much volume is as much opposed to realism as too little. The music should *caress*, allowing us to enjoy and to assimilate its beauties—not distract and deafen us by its intensity. Moreover, soft needles eliminate scratch, that bugbear to realism.

Phonographic Echoes

Stokowski Records *Le Sacre Du Printemps* For Victor

Advance Information On Other Victor Releases

There has often been query in these pages regarding advance news of Victor Musical Masterpieces. We, therefore, hope that our readers will welcome the following information, although in most instances there is no definite release date obtainable.

STRAWINSKY LE SACRE DU PRINTEMPS
Played by Leopold Stokowski and the Philadelphia Orchestra.

This colorful ballet has probably aroused more interest than any modern composition. Recently Stokowski performed this music "on the air", and it was obvious to the millions who listened in, that the brilliant, passionate, exciting ballet was admirably adapted to the fiery interpretive genius of Stokowski And from a purely instrumental standpoint, all record owners know that the great Philadelphia organization is hard to beat. So, those of our readers who are interested in this intensely thrilling music, will rejoice to learn that there is a Leopold Stokowski *Sacre du Printemps* album on the way. We understand that the release is to be made in the early spring—if possible before the much heralded Stokowski performance of this same music with ballet for the first time in this country.

WAGNER PARSIFAL—Act 3
Performed by Famous Wagnerian Stars, Chorus and Orchestra of the Berlin State Opera Company under the Direction of Dr. Karl Muck.

A rare treat for the Wagnerian it is to hear a Muck performance of *Parsifal*. This great conductor has made his Victor records of the climax of Wagner's inspired work reflect the ecstatic majesty of his own Bayreuth performances. This new Victor Masterpiece album will receive deserving praise as soon as it is released. We understand that it will be available for sale in March.

STAINER THE CRUCIFIXION
Performed by Lawrence Tibbett—Baritone Richard Crooks—Tenor and Mark Andrews—Organist.

This work of Sir John Stainer, one of the most popular of church compositions, will appear in the Victor list at the same time as the Third Act of *Parsifal*. The artists who perform this *Sacred Cantata* are widely known. Crooks and Tibbett are famous for their beautiful operatic recordings. Andrews is represented in the record collections of all those who love pipe organ music Another Lenten treat for the Gramophile!

DEBUSSY PELLEAS ET MELISANDE
Performed by Artists of the Opéra Comique, and Orchestra Under the Direction of Piero Coppola.

Lovers of Debussy music will find an exceptional delight in speculating on the beauties of this Victor Masterpiece. It includes many of the most marvelous passages in the opera, including the orchestral interludes, the duet at the fountain, the scene at the tower, and the parting of Pelléas and Mélisande. The recording was made in the famous Opéra

Comique, Paris, the scene of the first performance of this opera. This, we find, may be expected about the first of April.

MOZARTSYMPHONY IN D MAJOR (The *Haffner* Symphony)

Played by the Philharmonic-Symphony Orchestra of New York Under the Direction of Arturo Toscanini

This beautiful Mozart symphony was in Mr. Toscanini's 1928 concert repertoire. His interpretation, the exquisite delicacy and finish of his playing, won the spontaneous admiration of critics. Victor, in the early Spring, will release Toscanini's records of this symphony. This news should create a considerable ripple of interest among our readers.

BRAHMSSYMPHONY NO. 2. IN D MAJOR
Played by Leopold Stokowski and the Philadelphia Orchestra.

As a sister album to his now famous record interpretations of the Brahms 1st and 3rd symphonies, Stokowski has made the *Brahms Second*. This album has long been awaited, and will round out collectors' libraries of this composer. As may always be expected from the conductor and artists, the records should be masterpieces!

PROKOFIEFFCLASSIC SYMPHONY
Played by the Boston Symphony Orchestra Under the Direction of Serge Koussevitzky.

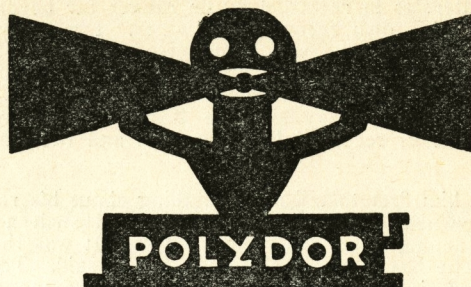
A very recent addition to Victor's storehouse of recorded treasures is this symphony by the well-known Russian, Prokofieff. There has been no mention of a release date, but there are many of us who trust it will be soon. This album will prove a fine addition to recorded modern compositions—lamentably scarce. And the choice of Koussevitzky as conductor was admirable. In this country the symphony is closely associated with him He is fond of placing it on his programs, and his interpretation is exceedingly brilliant.

There is no definite word as to a second notice of future Victor releases. The Company may be pleased to discontinue this policy after one trial But we feel certain that the information given in this article will prove immensely interesting to those record collectors who wish to have an eye on the future, while they are buying in the present.

An Interview with Eugene Goossens

Despite his comparative youth, Mr. Goossens is a phonographic veteran, who even in the acoustic days was recording major works that were found in every record library worthy of the name. His name has figured often and prominently in these pages during the three and a half year of the Phonographic Monthly Review's existence, for his recording activities have continued with but slight diminishment to mark the inroads that his work with the Rochester Philharmonic and his frequent and exhausting "guest" appearances have inevitably made. A current visit to Boston to conduct a pair of concerts in the regular series of the Boston Symphony offered an apt opportunity for augmenting the acquaintanceship we already had with his recording and concert work. The management at Symphony Hall met our request to act as intermediary with its invariably gracious acquiescence, and at the arranged time I trailed the sound of a piano down the corridors of the Copley Plaza to Mr. Goossens' room.

He is younger and taller in appearance than I had remembered from seeing him on the conductor's stand, but his bearing at ease was no less dapperly elegant. It is gratifying to find the qualities one finds in a man's work (and works) confirmed by those of the man himself. Goossens' performances and compositions and personality are all of a piece. He was not merely born into a life of music, he was born for it. And the consciousness of his birth and rigorous training permits him to express with ease and surety his inherent and yet thoroughly individual talent. He is fluent and accurate in speech no less than in performance. And his manner is that refreshing blend of assurance quickened by intensity that one admires so highly in his conducting.



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J. F. BROGAN

W. H. TYLER

The name of the P. M. R. was no strange one to him, and his interests in recorded music ranges far beyond the confines of his own recording activities. I was not long in finding out that he was well versed in what I might term the latest phonographic literature, when he expressed his particular admiration of the recent Daphnis and Chloe records by Koussevitzky and the Boston Symphony, and the Bach works recorded by Stokowski and the Philadelphians.

I asked him first to tell me something about his remarkable Hollywood Bowl album which caused such a lively sensation among American record buyers. It was the only recording he has made in this country, he said. The rest of his work is done during the two or three months he spends in England each year, for he is under exclusive contract with His Master's Voice—the British affiliation of the Victor Company. (But of course, as all our readers are aware, the majority of his British recordings are repressed here under the Victor label.) He was astonished by the remarkable skill exhibited by the Victor engineers in quickly determining the acoustic properties of the Hollywood Bowl and arranging their apparatus most efficiently. A single morning's rehearsal was all that was necessary. Experiments with several microphones were made at first, but they finally settled on one, some fifteen feet away from the orchestra. The Bowl is equipped with an elaborate shell that covers the stage and projects the sound forward but the concentration of the sound for recording purposes was found to be materially aided by the sun-shade—a large canvas screen stretched out from the upper front rim of the shell, originally designed to shield the players' faces from the direct rays of the sun during the morning rehearsals, but which proved to be of great value in attaining the brilliant qualities that the Bowl recordings possess.

Recording in the open air was handicapped by a series of mishaps unknown in laboratory recording. Two disks were spoiled by the roar of aeroplanes circling overhead. But the worst offender was the gay little morning breeze that swept into the bowl and directly across the front of the shell, creating havoc with both the printed and sounded music. The former was lifted off the players' stands, while the balance and quality of the latter was badly distorted before it could reach the microphone. But apart from such handicaps, the work progressed smoothly.

Mr. Goossens spoke particularly of the Dvorak Carnival Overture and de Falla's Fire Dance records both of which he felt captured with uncommon fidelity the qualities which he had endeavored to get into the actual performance. I told him that I greatly admired the gusto and vivacity with which he played these works, and expressed my doubt that they had to be re-played many times before satisfactory disks were obtained. He smiled, and said that it was often the case that the freshness and spontaneity of playing evaporated very considerably by the strain of constant and tedious re-playing. The Fire Dance had gone particularly well, he admitted, taking only the last forty-five minutes or so of one "sitting." He spoke of the contrast between recording today and in the acoustical days, when the orchestra was intolerably cramped up before the recording horn, and where the strain of re-playing was infinitely greater. "Now we usually play a side over to correct some slight detail, that would probably be unnoticed by the average person, but would be spotted instantly and roundly condemned by anyone following the record with a score. As soon as the record is played back we can spot the flaws: perhaps an oboe or clarinet passage has faded out, or the brass or strings come out too strongly. The most important thing to keep in mind, and indeed the essential difference between playing in concert and before the microphone, is that the strings in their upper registers must ease up very perceptibly, for if their tone is too heavy it is sure to whistle unpleasantly on the record."

And then Mr. Goossens revealed one of the "secrets" of his recording success, probably one reason for the invariably spirited life that is so characteristic of his disks. "Music on records always sounds somewhat slower than it does when played at the same tempo in concert, where one may watch the musicians and where there is a marked crowd psychology. In playing for recordings care must be taken never to drag the tempo, or when the record is played the

music will sound very lifeless." The subject of correct pitch drew some pointed and evidently heartfelt remarks. "Nothing is more abominable than playing a work written in one key in another. It not only destroys the entire effect the composer had intended to obtain by making use of a definite key mood or psychology, but on the phonograph it entails a change of the music's tempo as well. If I write a piece in B minor, I choose that key for a definite reason. Its mood—sombre or mysterious perhaps—is quite different from that of D minor, for instance. Playing it in D minor, B major, in fact anything but the original key completely alters or nullifies my intentions. In the past recording speeds were not always as accurate as could have been desired, but today the gramophone companies take special precautions to ensure a uniform and accurate recording speed. It behooves the gramophone owner to see that his instrument is properly adjusted to that speed, so that the works are played at exactly the same pitch and tempo at which they were recorded."

Mention of the difficulties of recording under the old process naturally led to a discussion of his early phonographic experiences. Mr. Goossens began recording soon after the war, when he was first establishing his reputation as a conductor. He had begun conducting with Sir Thomas Beecham's British opera company, and later conducted for the Daighlieff Russian Ballet and with an orchestra of his own. (His experiences with the Russian Ballet lend added interest to the recordings he has made of Tchaikovsky's Sleeping Beauty ballet music in the Hollywood Bowl album, and the acoustical recording he made of Petrouchka.) At first he free-lanced among the various recording companies, conducting a series of works for Edison Bell and Columbia, and playing the piano part of a movement from his first violin sonata for the National Gramophonic Society. Eventually he signed an exclusive contract with H. M. V., for whom he has now made an extensive and notable list of works, added to each year during his stay in England.

He seemed somewhat surprised and gratified that his very early recordings should be known in this country, and he spoke of the interest he had in the lesser known overtures, such as the Bronze Horse, Perichol, Madame Angot, and the like, a number of which he recorded in those days, and many of which have never appeared in electrical recordings. When he was a boy the works of this school had not yet lost all of the great popularity they had enjoyed several decades earlier. His grandfather and father had conducted many of these operas in London, and it was from their scores that he later conducted his recordings of a number of the overtures.

Mr. Goossens considers the most interesting recording he ever did to be first, the Hollywood Bowl works, and then the series of Wagnerian excerpts which Albert Coates and he conducted just before the electrical process came in. "It always seemed a pity," he said, "that those records, over which we spent so much time and effort, should have been rendered obsolete so quickly." I spoke of the extraordinary impression they made among American collectors at that time, and how many a present record collector's enthusiasm was first kindled by that remarkable series—appearing here on Victor blue-label disks. "I am very pleased to hear it, for I believe that such recordings have unbounded educative power. How often does the average student have the opportunity of hearing the 'Ring' in the opera house? Yet by the records he is enabled not only to hear, but to study with the scores."

"I believe implicitly in the gramophone and recorded music as an educative force, for I have seen at first hand what it has done in England, particularly in the domain of chamber music. Ten years ago or so when I would tell a friend that I had a couple of tickets for such and such a quartet recital, he would turn up his nose. Today the same man can be seen carrying home complete sets of string quartet, trio, or quintet records. The companies have really done miracles in this respect, for they have made available scores of the very best chamber works." I asked him what disks he would single out for particular praise, and he mentioned among others the famous Casals-Thibaud-Cortot recording of the Schubert B flat Trio, "not

only a masterly performance, but a virtually ideal piece of recording, even to the authenticity of the piano tone." Also the superb Bax quintet which his brother Leon, the oboist, made with the International String Quartet for the National Gramophonic Society.

(It might be said in passing that the entire Goossens family seems to be phonographically inclined. Besides Eugene's records, Eugene Goossens, Sr., has conducted many works, including the complete set of Pagliacci for the British Columbia Company; Leon Goossens is one of the world's finest oboe players, and has made solo records for the N. B. S. and Edison Bell; Marie and Sidonie Goossens, the sisters are harpists and they, too, have made a few records, the former for the British Vocalion Company in the acoustical era, and the latter for British Brunswick more recently.)

Mr. Goossens must be an indefatigable person, for in addition to his activities at Rochester and his extensive tours, he somehow or other finds time to compose. His one-act opera, *Judith*, was given its premiere last fall in London (already there is a recorded excerpt available under the H. M. V. label), and he is conducting a new work for strings in his concert this week with the Boston Symphony. The heaps of ruled paper on the piano in his hotel room gave evidence that on tour he uses to advantage even such leisure as rehearsals afford.

The opportunity for this most pleasant meeting with a musician so warmly admired by every phonophile was an extremely welcome one. The brief transcript of our conversation gives, I hope, at least the gist of Mr. Goossens' remarks. I quote them as best I can from memory and a few hasty notes. It might well be augmented by a list of the works he has recorded and also of his own recorded compositions. To any phonographic novice who is unfamiliar with the Goossens records, I should pick out the *Hollywood Bowl* album, the *Granados Spanish dances* (released in the special Victor November list), and perhaps the second *Peer Gynt* suite as good indices to the character of his performances.

The electrical recordings include also the *Albeniz-Arbores Triana*, *L'Arlésienne Prelude*, *Farandole*, and *Adagietto*, *Tchaikovsky's 1812 overture* (easily the best recorded version) and *Eugene Onegin* (Victor); the *Judith* ballet music, an abbreviated *Scheherazade*, first *Peer Gynt* suite, excerpts from *Boris* with *Chaliapin* as soloist, *Schubert's "Unfinished"* and *Marche Militaire*, *Berlioz's Marche Hongroise*, and the *Rossini-Respighi Boutique Fantastique* (H. M. V. only).

The acoustical recordings from H. M. V. included *Petrouchka* complete, *Brigg Fair* and *On Hearing the First Cuckoo in Spring*. *Bach's third Brandenburg Concerto*, a complete operatic version of *Madame Butterfly*, and many Wagnerian excerpts, his own *Tam O'Shanter*, *Scriabin's Reverie*, and *Rimsky-Korsakov's Dubinushka*. *British Columbia* (acoustical): *Overtures to the Bronze Horse*, *Crown Diamonds*, and *Caliph of Bagdad*, *La Perichol* selection, *Jewels of the Madonna Intermezzos*, and *Chabrier's Habanera*. *Edison Bell* (acoustical): his own *Concerts for orchestra*, *Moussorgsky's Gopak*, excerpts from *Liadow's Russian Folk Songs*, the *Danse Macabre*, *Overtures to Die Meistersinger* and *Midsummer Night's Dream*, *Tannhauser*, and *Tristan*.

Recordings of his own compositions, besides those mentioned above, include his *Ballad for harp*, played by *Sidone Goossens* for *British Brunswick*, two sketches from string quartet by the *Brosa String Quartet* for *Electron* (electrical), and—acoustical—*Impromptu* and *Divertissement* from the suite for flute, violin, and harp (*British Vocalion*), second movement of the first violin sonata with the composer at the piano (N. G. S.), and an *Old Chinese Folk Song* played by *W. H. Squire*, 'cellist (*British Columbia*).

Few conductors have phonographic talents equal to those Goossens has developed so assiduously. He is surprisingly versatile, surprisingly free from what someone has termed "musical blind sides." I know of no one better equipped as a repertory conductor or to record familiar concert pieces and the so-called war-horses. His virtuosity never smacks of sensationalism and yet it never misses fire. In Russian music, modern music, ballet music he is particular-

ly happy, but he can bring the fresh breath of life to the most hackneyed overture. He combines sound musicianship with flexibility, virtuoso fire with restraint and good taste, qualities matchlessly fitted for recording. Already recorded music has much to thank him for, but his powers are worthy of further phonographic exploitation.

—OBSERVER.

Correspondence

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

A CORRECTION

EDITOR, PHONOGRAPH MONTHLY REVIEW:

An indulgent or perhaps a cynical smile must have crept over the faces of those of your readers who are familiar with the Latin text of what is perhaps our best loved Christmas hymn, at my attempted quotation of the last line of its refrain as the title and in the text of my article. Of course the verb "*adoro*" takes the accusative case, and not the dative or ablative, so the line should read—"*Venite, adoremus Dominum.*" The article was written hurriedly in a remote place and had to be posted from there, so there were no Latin texts, dictionaries, or grammars available, and some perverse demon made me write "*Domino!*" However, the word "*legion*" at the beginning of the second paragraph is obviously a typographical error. Of course I wrote "*legend.*" Cheltenham, Pa.

HENRY BOYCE SATCHER.

MR. GERSTLE IN AUGMENTATION

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Darrell's article on *Delius* is most welcome, but has omitted mention of one of *Delius'* most important works, namely, *Life's dance*, which is quite as impressive as the *Song of the high hills*, and which would offer fewer recording difficulties. The *North Country sketches* for orchestra are four short pieces admirably suited for recordings.

One work of *Delius* which may be considered important, but which does not come in the category of composition, is his celebrated article originally published in the *Sackbut* for November, 1920, when the vogue of the *Balle Russe* was at its height. It was recently reprinted in the *British Musician* (that bright little monthly which is largely devoted to recorded music) in the November, 1929, issue, and it behooves everyone interested in contemporary music to look up this article and digest its contents. It contains much true talk, and is a scathing indictment of the charlatanry, humbug and exhibitionism of the present, as exemplified by the *Russomaniacs*, *Dadists* and *Parisian decadents*.

We are already beginning to see the light, and it may be safely predicted that before long we shall cease to be deluded by the trumpetings of the crowd of musical small-fry who dominate Parisian musical life at present, and whose influence, unfortunately, has spread to England, Central Europe and America.

I do not wonder that Mr. Darrell, in his article on *Russian records*, is at sea regarding *Medtner's "Concerto in E minor."* The fact of the matter is, that the record is wrongly labeled. The correct title of this charming little piano piece is "*Conte*," which is the French word for "fairy tale." *Medtner* has written several pieces which bear this appellation. The one which *Moiseivitch* has recorded is far from being one of the best, but it is nevertheless an attractive trifle.

So, you see, the American manufacturers are not the only ones who are guilty of incorrect labeling. Recently we have

had a Polydor record of a piece by Scriabin called "Fragilité" both in the catalogue and on the label, and this title has been copied by at least one American importer in his lists. Of course, "Fragilité" is meaningless, but "Fragilité" is not.

Some time ago an excerpt from Rimsky-Korsakov's "Tsar Saltan" was issued in England and recently has been repressed here. Both the English and the American pressings bear the title of "Tsar Sultan," but Mr. Darrell seems to be the only one in this country who has corrected this mistake.

These errors, although inexcusable, are not quite as serious as those which involve subject-matter different from that indicated by the label. One company issued a record of Bach's Prelude and Fugue in A minor, of which Part 1 was labeled Part 2 and vice versa.

The same company issued a record of the Overture to "Rosamunde", Part 2 of which was the ballet music instead of the conclusion of the overture. Another company issued a concerto of which Parts 5 and 9 were reversed, and five hundred sets were pressed and delivered to dealers before the error was discovered.

Now that the recording speeds have been pretty well standardized, let us have more care in labeling.

A Happy and Prosperous New Year to you and the Staff!
New York City, N. Y. HENRY S. GERSTLE

Note: Few errors of omission or commission on the part of our reviewers or of the record manufacturers escape Mr. Gerstle's keen eyes. Since the earliest days of the magazine we have been indebted to him on innumerable occasions for corrections or valuable augmentative material.

R. D. D. suggests that in addition to "Life Dance", Delius' "Paris—the Rhapsody of a Great City" might be mentioned for recording. Of the four "North Country" sketches the "Dance" would be particularly effective. Since the article was written, the Columbia Company in England has released a record by Evelyn Howard Jones playing four of the small "Five Piano Pieces" (published by Universal)—the only recorded example of Delius' writing for piano solo. In connection with Medtner's "Conte" (alias "Concerto") it is of interest to note that when Medtner appeared as soloist with the Hallé Orchestra in Manchester, England, last season, he played three "Fairy Tales" for piano solo—March of the Paladin (Op. 14), E minor (Op. 34), and Dance (Op. 48). Is it possible that the one in E minor is that recorded by Moiseivitch?

In regard to labelling inaccuracies that Mr. Gerstle speaks of as more serious, it is only fair to the manufacturers to state that in each of the instances he cites (with one exception the only ones of their kind to come to our attention during the last two or three years), we immediately notified the makers as soon as the advance samples were heard in the Studio. However, the error had already been discovered by the manufacturers themselves and the incorrect pressings recalled. In any case when such disks escape detection until after some copies have reached the public, the incorrect pressings may always be exchanged for corrected ones. Considering the enormous numbers of matrices and stampers (identified only by numbers) filed away in a large record manufacturing plant it is remarkable that such mistakes do not occur more often. Obvious as they are, they sometimes elude immediate detection, and while the Staff had no difficulty in spotting the examples Mr. Gerstle mentions they were fooled by a hasty hearing of some Liszt second Hungarian Rhapsody records that appeared several years ago. The work occupied four record sides instead of the customary two and on first hearing someone observed that there seemed to be some material in the complete version that was usually omitted in concert. There was. For it turned up that one of the Jewels of the Madonna intermezzos had been substituted for the second or third part of the rhapsody!

This work was stopped before the disks reached the dealers, as indeed examples of this kind almost invariably are. The hardest labelling errors to eliminate seem to be those of the type of Mr. Gerstle's "Fragilité" example.

TOUCHE!

EDITOR, PHONOGRAPH MONTHLY REVIEW:

R. O. B. in his review of Enesco's recording of Handel's D major violin sonata expresses a wish that the piano part might be more prominent. He states that his reason for thinking

that the piano should not be so subdued is because this is a sonata for violin and piano.

I have been a reader of the P. M. R. since its beginning and I freely admit that it is hard to catch your reviewers napping, but as I am a violinist myself, I would like to say that this is not a sonata for violin and piano in the sense that R. O. B. speaks of it. It was written before the sonata form of Haydn, Mozart and Beethoven was developed, and does not assume the proportions of chamber music.

It is interesting to note that these Handel violin sonatas were written with a figured bass, and that they have been arranged for violin by others. These sonatas are therefore for solo violin with a figured bass accompaniment, and not chamber music, for the chamber sonata did not develop until a later date.

Blackstone, Va.

RICHMOND SEAY

Reviewer's Note: Mr. Seay is of course quite right and the phrasings of my review should have been more carefully considered. However, even though the work is an accompanied solo rather than a chamber sonata implying equal collaboration on the part of the performers, Mr. Schlusell's playing of the piano part can still not be freed from the charge of undue modesty. Over-prominence of the accompanied is of course an abominable habit of many lesser performers, but among the more skilled the balance often leans the other way and the accompanist's modest self-effacement tends both to conceal his own competence and the interest of his part. The piano part here, arranged though it may be, is by no means devoid of significance and since both Enesco and Schlusell are such thorough musicians, I feel that the latter's "speaking out" a little more spiritedly would add further pleasure to this highly admirable recording.

THE VICTOR HERBERT FESTIVALS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I was very much moved by the touching and heartfelt tribute to the memory of Victor Herbert in your January issue. Here in Chicago we have followed the Herbert Festivals in New York and Boston with the closest of interest and hope that before long the same operettas with Mmes. Scheff, Marvenga, etc., may be given in this city also.

Victor Herbert, for all the tremendous personal hold he exerted on his admirers during his lifetime, has not received the full token of posthumous appreciation until very recently. The success of the festivals in New York and Boston is a good indication that today he is held in greater esteem than ever and that only some definite leadership was needed to bring about a far-reaching and impressive tribute to the great composer. I use the word "great" advisedly, for while his finest work was done in the field of what is commonly called "light" music, his gift of melody and ingenious construction are not to be surpassed by their kind. "Light" it may be, but its superb melodiousness and universal appeal earns it unqualified right to the term "great."

Connoisseurs of recorded music have a particularly warm spot in their hearts for Victor Herbert, remembering his splendid series of "blue label" records made with his own orchestra for the Victor Company. Although they were acoustically recorded, they are among the best examples of pre-electric records, and I am confident that they retain an honored place in many record libraries beside my own. Most of these disks have been withdrawn from the catalogue, but I believe that they still may be obtained in the historical catalogues, or of course by advertising for second-hand copies. I should advise every record collector who does not own at least one or two of these disks to lose no time in obtaining them while it is still possible to do so.

Readers of the magazine will also remember the very fine article on Herbert written by Nathaniel Shilkret for the July 1927 issue. This article is of particular interest in connection with Mr. Shilkret's own recordings of various Herbert pieces in the Victor Company's Herbert Album.
Chicago, Illinois J. C. T.

BURMESE COLOR NEEDLES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I wonder whether many of the readers of THE PHONOGRAPH MONTHLY are acquainted with the Burmese Color Needles, a product which has within a year appeared on the English market. If not, I hope that some of them may give these needles a trial.



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Caruso recorded "The Sombre Forest," "The First Caress" and the well-known passage from Meyerbeer's *L'Africana*, "Deh ch'io ritorni," during the week of September 16, 1920. At that time he made his last trip to the Victor Recording Laboratories. Shortly after, his sudden illness developed and in about a year—August 2, 1921—he was dead.

These final new Caruso releases will have an honored place in the albums of gramophiles the world over. They have been combined with an appropriate famous recording made earlier... Tosti's "Good-Bye."... No other artist has played so significant a part in the development of recorded music. As a connoisseur, hear these historic records!

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At the right is a short list of Caruso records. We should like every lover of recorded music to hear them all on the great new Victor instrument... your next trip to your Victor dealer's... don't forget!

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Victor commands artists—orchestras—conductors that are of the very top flight—the greatest the world affords. "The Victor organization is uniquely 'music-minded.'" Victor recordings cover the whole range of music—and the Victor electrical method represents the ultimate in modern musical reproduction, the climax of 30 years of continual, unchallenged leadership in acoustical science. These are basic reasons for Victor supremacy with gramophiles.

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<i>Première Caresse</i> (de Crescenzo)	10 in., list price \$1.50
<i>L'Africana</i> —Deh ch'io ritorni (Meyerbeer)	7156 12 in., list
<i>Addio</i> (Good-Bye) (Tosti)	price \$2.00

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<i>Forza del Destino</i> —O tu che in seno agli angeli	<i>Pagliacci</i> —No, Pagliaccio non son!
<i>Bohème</i> —Racconto di Rodolfo	<i>Tosca</i> —E lucevan le stelle
<i>Lolita</i> —Spanish Serenade	<i>Tosca</i> —Recondita armonia
<i>A Dream</i>	<i>Lucia</i> —Sextette
<i>For You Alone</i>	<i>Rigoletto</i> —Quartet
<i>Elégie</i> —Mélodie	<i>Trovatore</i> —Miserere
<i>Ave Maria</i> (Kahn)	<i>Trovatore</i> —Ai nostri monti
<i>Martha</i> —M'appari	<i>Forza del Destino</i> —Solenne in quest'ora
<i>Trovatore</i> —Ah, si ben mio	<i>Bohème</i> —Ah, Mimi, tu più
<i>O sole mio</i>	<i>Rigoletto</i> —La donna é mobile
<i>A Vucchella</i>	<i>Rigoletto</i> —Questa o quella

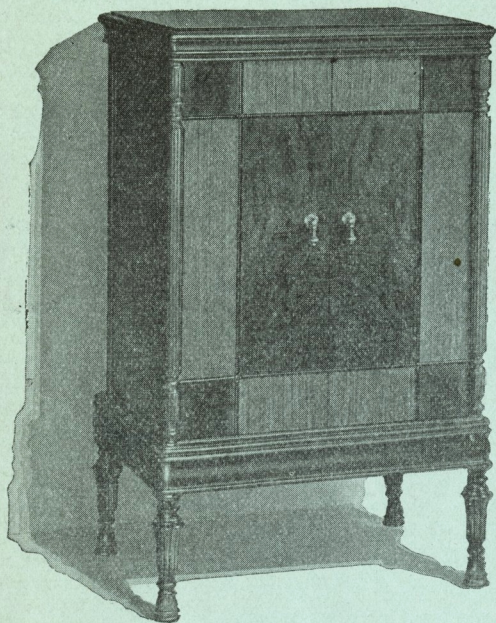
Probably his last photograph: Caruso playing his own Victor Records. A snapshot of the "greatest tenor of all time" taken three days before his death at Sorrento.



VICTOR DIVISION

RCA VICTOR COMPANY, INC., CAMDEN, NEW JERSEY

The Victor RE-45



Through the courtesy of the Victor Company, the latest model combination instrument, Victor Radio with Electrola, RE-45, has been installed in the Studio, replacing an older model Orthophonic among the various makes of instruments used at the Studio. The majority of our readers are undoubtedly already familiar with fine qualities of the RE-45, but in acknowledging the Victor Company's courtesy we take advantage of the opportunity to publish a photograph of the instrument and a brief description of its equipment, kindly furnished us by the Victor technical department.

The Electrola comprises four operating units as follows: the electric motor with turntable; the electric pickup, which translates into electrical energy the mechanical vibrations of the needle in the record grooves; the power amplifier, which strengthens these small electrical vibrations; and the electro-dynamic speaker, which gives true reproduction of the amplified energy.

The electric motor, being of high quality design and construction, maintains a perfectly constant speed, assuring correct pitch of every tone through-

out the musical range. The electric pickup, which is known as the flexible type, is so built that it will vibrate faithfully in the record grooves of the highest to the very lowest ranges of tone. The power amplifier is, as the name implies, the source of power and amplification for building up the music, in its electrical form, without the introduction of any distortion. Four Radiotrons are employed in this unit, three of them being directly in the amplifier circuit. The fourth is used to supply the correct electrical power for operation of the other three as well as power for the Radiotrons in the radio set. A push pull type circuit, employing two of the new UX-245 Radiotrons in the power stage of amplification, provides adequate volume without distortion. The output of these Radiotrons is connected to the electro-dynamic speaker which reproduces in sound vibrations, the electrical vibrations of the amplifier.

A volume control permits regulation of the record volume from a whisper to a value sufficient to fill a small auditorium. At no point in the control setting, either at the lowest or the highest value, is there any loss in purity and roundness of tone. A tone control or harmonic modulator is provided in the bass of the amplifier to control emphasis on the bass section of the scale. It can readily be adjusted to suit individual preference or the acoustic qualities of an unusual room.

Throughout the entire reproducing system of the new Victor Electrola, a perfect balance of every associated element has been maintained. Each unit has been designed to operate correctly in conjunction with every other unit, resulting in the attainment of tone qualities worthy of the Victor slogan, "There can be no compromise with purity of tone."

One of the features that will particularly appeal to phonograph enthusiasts is the construction of the pickup arm, counterbalanced so that the weight on the record is sufficient for correct reproduction without exerting undue record wear.

Those of our readers who have not yet seen and heard the RE-45 in operation will find it on display at every Victor dealer's.

The Indices to Volumes I, II, and III of THE PHONOGRAPH MONTHLY REVIEW, compiled by Rev. Herbert B. Satcher, have met with unqualified approval and praise. Every record collector will find them an indispensable key to the vast amount of phonographic information contained in the back files of the magazine. Price \$2.00 per set of 3, or \$1.00 separately.

The Phonograph Publishing Company, Inc.

47 Hampstead Road, Jamaica Plain, Mass.

They are made from cactus spines, processed and tempered so that they are just softer than the record surface. I first heard of them through the "Gramophone" magazine, by whose expert committee they were recommended as at least worth a trial, and now, after two months experimenting with them, I am decided never to use a metallic needle on my records again. There are two types,—loud and medium tone. I prefer the loud.

The good qualities of these needles are;

1. Tone quality,—very fine and mellow, equal in every way to the best steel or tungsten.
2. Volume; much greater than that of a fiber needle, perhaps two thirds of a full tone steel needle.
3. Surface noise; almost totally eliminated. One is scarcely conscious of the instrument.
4. Record wear; reduced to a minimum. English users report no perceptible wear in the records after 100 or thereabouts playings.

On the other side;

1. They are not very successful with old records badly grooved with steel needles.
2. I have had difficulty in getting them to stand up under the punishment of extremely heavily scored records, such as the third side of Till Eulenspiegel, and the last side of Gotterdammerung. However, that may not be the fault of the needles, as I have had no trouble with them while playing Brahms' First Symphony, Tod und Verklarung, or Petrouchka.

3. The needles must be sharpened after every one or two playings. This is rather a delicate operation, requiring some practice, and takes time. It is enough to debar the "hit and run" type of gramophonist from using them.

These needles can be purchased from Keith Prowse & Co., Ltd., 159, New Bond St., London, W. 1, and from Alfred Imhof, Ltd., 110, New Oxford St., London, W. C. 1. The cost is 2 shillings a half dozen, but since each needle will play at least twenty sides (the manufactureres say 50-100), the cost is reduced to 2/3c or less for each playing. And when one considers the saving of record wear, this does not seem excessive.

Possibly the Gramophone Shop, 47 E. 47th St., New York, would list the Burmese Color Needles if there were a sufficient demand.

I hope some of your readers will try them. Then we can exchange ideas as to methods of sharpening. Therein lies the secret of success in their use.

Plainfield, N. J.

HENRY R. HUBBARD

THE INDICES

EDITOR, PHONOGRAPH MONTHLY REVIEW:

As one of your first subscribers who has faithfully preserved every copy of the P. M. R. (and who could not be persuaded to part with one), I am afraid that on many occasions in the past I have harried you with pleas for an index. I even attempted to compile a sketchy one myself in order to speed the task of looking up reviews or references, but the work proved far beyond my powers.

Yesterday I received Rev. Satcher's indices to the first three volumes and I hasten to congratulate both you and him on the magnificent way in which the task of compiling these elaborate lists has been carried out. They certainly are worth waiting for. Already I find them invaluable in making the great wealth of information in the pages of back issues easily and quickly available. Incidentally, although I thought I was thoroughly familiar with the contents of each issue, the indices have revealed a multitude of material which I had forgotten or somehow or other missed. And even if I hadn't saved my copies the indices would still make valuable reference books for information on composers, records and recording artists. Again, heartiest congratulations on a difficult task well done.

Philadelphia, Penna.

P. A.

"MASTERLY INDICTMENT"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

One quality of the P. M. R. that has endeared it to me since that first blue-bordered issue of October 1926 has been the unfailing flow of fresh sincere enthusiasm for everything phonographic of real merit. No doubt it has often overpraised, but I am confident that the phonograph movement

would never have "caught on" in this country (where it has labored under so many handicaps), unless there had been the P. M. R. to fan the sometimes flickering flames of interest and indefatigably to point the way of progress.

But if there has been much good work to praise in the past, the time has come now when it is sometimes necessary to speak out, no less whole-heartedly, in condemnation of acts that menace the flourishing health of the movement today. The Edison Company's turning renegade, and not only quitting cold themselves but trying (fortunately with absolute futility) to drag down the companies which have succeeded where they ignominiously failed, calls for unqualifiedly vitriolic words of condemnation. And the P. M. R. has fearlessly published them, first in the biting editorial comment in the December issue and again in the masterly indictment in the letter from Albertus to the January issue. I haven't the slightest idea who "Albertus" is, but I take off my hat to him as a dyed-in-the-wool friend of the phonograph and fair-dealing. His thorough, vigorous, straight-shooting statement of the case against the Edison Company could not have been surpassed. The verdict of every juror will be "Guilty!" He is to be congratulated on writing it, and the P. M. R. on publishing it.

Baltimore, Md.

A. T. R.

HANDEL'S "ALCINA"

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Record buyers who were stimulated by R. D. D.'s review to purchase the two ten-inch Victor disks of Handel's "Alcina" suite as played by Dr. Mengelberg and the New York Philharmonic-Symphony may be interested in an additional note on this delightful music.

Dr. Mengelberg played these same excerpts at a Philharmonic Symphony concert in Carnegie Hall on December 22nd, 1929. Mr. Gilman's program notes inform us that the suite was edited by Dr. Georg Göhler of Leipzig and published in 1928. The first American performance was by Dr. Mengelberg in 1928.

"Alcina" was one of the most successful of all Handel's operas, although the ballet music (largely included in the recorded excerpts) was not well received at the first performance.

Now that Dr. Mengelberg and Victor have given us this fine example of Handel's less familiar orchestral works, I must add my voice to that of your reviewer in beseeching Sir Thomas Beecham and Columbia to record some of the Handel pieces that he introduced on his American tour several years ago.

Handel could sympathize with Rachmaninoff, for the eternal largo strives closely with the C sharp minor prelude for war-horse honors—such as they are. Such over-emphasis on a single work is unfair both to the composer and to the public, by depriving them of the pleasure of extending their acquaintance into other and less hackneyed works.

White Plains, N. Y.

D. J.

BATTISTINI

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am sorry to note that Battistini's name and his wonderful record of the aria, Ah! non mi ridestar, from Massenet's "Werther" has disappeared from the Victor Catalog for 1930.

This record, Victor 6045, has not been, and I do not think it ever will be, excelled by any singer now living.

Ave Atque Vale Battistini, "La Gloria d'Italie" and great exponent of the "Bel Canto!"

Brooklyn, N. Y.

J. H. BROWN

MORE DELIUS MATERIAL

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The Delius article in your December issue may be further augmented by the notes and record reviews in the December issue of the "British Musician," a phono-musical magazine that no serious record connoisseur can afford to overlook. American music lovers who are anxious to deepen their understanding of Delius and his work will find the list of British articles and essays on the Delius Festival most helpful. Some of the sources are available in the libraries of the larger American cities.

"Manchester Guardian," October (Neville Cardus); "The Times," October 12th and November 2nd; "Morning Post," October 16th (Francis Toye); "The Choir," October (Eva

Mary Grew); "Sunday Times" November 10th (Ernest Newman); "Daily Telegraph," October 26th (Cecil Gray); and "Radio Times," October 4th (Philip Heseltine).

Admirers of Delius who are forced to rely almost exclusively on records for their knowledge of his works, and who were

keenly disappointed in the very inadequate recorded version of "Sea Drift," will be interested to know that it will be possible to hear this superb work in concert at the Worcester (Massachusetts) Music Festival next fall. Albert Stoessel will conduct.
Watertown, Mass.

DELIAN

Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Columbia Masterworks Set 129 (5 D12s, Alb., \$10.00)
Strawinski: Le Sacre du Printemps (The Rite of Spring), played by Igor Strawinski and a **Symphony Orchestra.**

The sensational first performance of *Le Sacre* was in Paris, May 29, 1913. Pandemonium seized the entire audience and divided it into two rioting camps, those who were incited to a positive fury of anger by what they termed the most audacious hoax of the generation, and those who found it the most deeply stirring musical creation since Wagner,—possibly the most literally exciting piece of music ever written. A storm of discussion broke over Europe, but nine years later, when the work was first given (in concert form) in America, and the native die-hards were thrown in their turn into an apoplectic rage, it had been generally accepted as the greatest work of Strawinski and of modern music.

The phonograph follows in due course, considerably delayed to be sure, but its tardiness is explicable. The recording processes of six or eight years ago would have been quite unable to cope with Strawinski's clash of timbres; the record buying public of even three years ago was wedded too exclusively to Wagner and Tchaikowsky to give him an understanding hearing. But today the story is different. In Europe, where Monteux's version (French H. M. V.) appeared a month or two ago and is followed this month by Strawinski's, the records are calmly, if warmly, received. In this country *Le Sacre* has recently been broadcast, doubtlessly to the consternation of the devotees of Amos 'n' Andy and the "Slumber Hours." But there is a large proportion of the musically literate who eagerly desire these records, either because they are already familiar with the music, or because they wish to give it the study that is so difficult in the infrequent concert performances where often the atmosphere is far from permitting serious and sympathetic hearing.

A detailed consideration of Strawinski's "Picture of Pagan Russia" is impossible here. I hope I may have the opportunity of attempting it sometime, possibly when Monteux's, Strawinski's and the forthcoming Stokowski versions may be compared. The composer's previous recordings of the *Fire Bird* and *Petrouchka* ballets give good index to the merits of this. I have not had a chance to follow the disks with the score, but I presume the recording is quite complete. It is excellently planned for the phonograph; already Strawinski displays a keen understanding of the instruments' capabilities. But by the very nature of the music itself, certain portions are much more effective in recorded form than others. Please note that I do not say "more effectively recorded." The recording throughout is extremely fine, but the overwhelming—actually breath-taking—effect of such portions of the music as the *Dance of the Chosen One* is simply impossible to obtain except in the concert hall. On the other hand, the introductions to both the *Adoration of the Earth* and the *Sacrifice* can be heard more dispassionately and their magical spell is the more powerfully evocative.

To me the opening of the second half of the ballet (part 5 of this recording), the *Pagan Night* and the *Mysterious*

Circle of Adolescents, marks the supreme stature of the work, a movement of brooding and oppressive sadness, a sadness that is hopelessly inarticulate and of asbysmal depth. Those who chatter so rancorously of Strawinski's insensibility and lack of feeling, who even would deny the work to be "musical" at all, have certainly never given these pages an unprejudiced hearing. No admirer of the work will deny that other pages, and particularly the closing ones, strain the boundaries of what is essentially and purely musical. There is a muscular appeal that tends to obscure the musical appeal. In concert it is indescribably thrilling but in the calm of one's study one realizes that for all its titanic force and diabolical cleverness it sets a dangerous example to less gifted writers. And Strawinski himself realized that it marked the limit of his explorations into the more exclusively physical side of music. His later works are a turning back into more circumscribed bounds. But such passages do not represent the entire *Sacre* by any means and it is a fatal betrayal of either ignorance or willful deafness when the rest of the work, as profoundly melodic and as purely musical in its drama as the great works of the past, is utterly passed over.

The phonograph helps us reduce the effect that those pounding heart-wrenching rhythms of the finale make in concert, and it emphasizes the sensitive and yet elemental expressiveness of the work as a whole. The orchestral technique is merely an amplification and an intensification of that of *Petrouchka*. Those who accept the earlier work are inconsistent indeed if they gag at the latter one. And the *Rite* has its own tenderness and gracefulness no less than *Petrouchka*, while the depth of feeling and the dramatic force are infinitely greater.

The admirers and the detractors of the work alike should be profoundly grateful to the Columbia Company for making the composer's own recorded performance available. It is impossible to gauge the achievements of modern music or to prophesy its further development without knowing this work, for it is one of the milestones of musical history. I hope that these disks will emphasize the fact that *Le Sacre* is not merely a monument, but one of the most exciting and moving works in musical literature.

Odeon 5187-8 (2 D12s, \$1.50 each) Grieg: Symphonic Dances Op. 64, played by Issai Dobrowen and the **Grand Symphony Orchestra, Berlin,**

The dances are four, each taking a record side: *Allegro moderato*; *Allegretto grazioso*; *Allegro giocoso*; *Piu tranquillo*. The list of Grieg's compositions in Grove's Dictionary gives these dances as for pianoforte, four hands, and string orchestra, so the full orchestral version recorded here is perhaps that of an editor. I have never heard them in concert nor noticed them on the programs of an American orchestra, and I dare say that they are equally unfamiliar to most of my readers. For the most part I do not find Grieg's music particularly congenial, but these records struck me as more pleasurable than the usual examples of his recorded works. The forceful, intent performance by Dobrowen is stimulating in itself, but the music has qualities from which Grieg's inevitable mannerisms cannot detract. They are not great music by any means, nor even to be ranked with his charmingly graceful Norwegian

dances, but they progress from the Tchaikowskian bluster of the opening allegro to a very prettily turned pastorale in the second. One is reminded of Delius' admiration of Grieg, although the piece here suggests but very faintly the quiet, retrospective style to which Delius was later to bring such poignancy and intensification of feeling. The second and third dances are more mannered, one with rough abrupt contrasts—the piece is something of a burlesque, and the other a pleasant quieter tune, to the jiggish accompaniment of so many pieces of its type.

The playing is highly energetic at times and backed up by vigorous recording, but Dobrowen has a nice feeling for the more idyllic passages, and there are moments of piquantly colored wood wind playing,—by the oboe, for instance, in the last dance. I think this is the first example of Dobrowen's conducting to be released in America. I am anxious to hear him in larger works, for his conducting seems both intensely purposeful and vital. Mr. Szigeti, the violinist, writes to the "Gramophone" that Dobrowen is "Russian, in the early thirties, a composer of real merit (his violin sonata and pieces are played by Heifetz, Zimbalist, Flesch, etc.), and he has made himself a big reputation as a conductor during the few years that he has been conducting in Germany (notably at the Dresden State Opera), Switzerland, Scandinavia, etc. He is now conductor-in-chief of the Oslo Philharmonic Society."

Odeon 5185-6 (2 D12s, \$1.50 each) Smetana: Die Moldau, played by **Dr. Moerike** and the **Grand Symphony Orchestra, Berlin**.

Pre-electric collectors remember with pleasure Dr. Mörike's acoustical version of Smetana's flowing tone poem. The re-recording is a worthy successor. The playing is spontaneous and yet trim and the good tonal values of the orchestra are heard undisturbed in the rather sweet recording. There is an abundance of power in the fortissimos, but Dr. Mörike keeps it well in hand. The Moldau is one of the best symphonic poems, attractive to musical connoisseur and neophyte alike, and this is easily the best recorded version. (That by Mr. Bourdon, on two ten-inch disks, is handicapped by thin recording.) Is the Moldau always to stand alone to represent Smetana's cycle, *Ma Vlast* (My Country)? It can hardly be too well known, but one's appetite is whetted for the other five symphonic poems of the set as well.

Odeon 3557 (D10, 75c) Offenbach: Bluebird—Selections played by **Dr. Weissmann** and the **Grand Symphony Orchestra, Berlin**.

Dr. Weissmann chooses rather light material this month, but he handles it with his customary briskness and aplomb. Bluebeard dates from 1866 and by evidence of these selections it is characteristic of Offenbach's more routine moments.

Victor 7154 (D12, \$2.00) Massenet: "Phedre" Overture, played by **Alfred Hertz** and the **San Francisco Symphony Orchestra**.

Dr. Hertz' acoustical Phèdre disk (Victor 6539) was well liked and there is no reason why the re-recording should not be equally popular. It has the proper contrasts of lushness and bombast. The performance is highly energetic, but if the orchestral tone is occasionally over-forced or no great care is taken for phrasal subtleties, there is no great loss. The music moves, and moves vigorously, and that is all one asks of it. The work is described in roseate terms by Mr. Hadley on pages 365 and 366 of the August 1929 issue, where Dr. Hertz' reading is warmly—and not undeservedly—praised.

Victor 7158 (D12, \$2.00) Albeniz: Fete-Dieu a Seville, played by **Leopold Stokowski** and the **Philadelphia Orchestra**.

It is characteristic of Stokowski, whose daring skill as an orchestrator is certainly unparalleled by any non-composer (and by exceedingly few of those who compose), that he play and record his own transcriptions without officially acknowledging his part in them. His signature is evident on every page, however, and anyone who has heard the memorable Bach orchestrations will have no difficulty in recognizing Stokowski's pen as well as his baton in this Albeniz work. Albeniz has shared phonographic popularity with de Falla in the last two years, and three excerpts from his *Iberia* (including the *Fête-Dieu*) have already

been recorded in original orchestrations by Fernando Arbos with the Madrid Symphony Orchestra (English Columbia, to be released next month under the American Columbia labels). It is fascinating to compare the two versions. That by Arbos is capably done, both in transcription and performance; it has an authentic Iberian flavor that could be captured only by Spaniards; the ultra-sonorous festival passages for full orchestra, fortissimo, are less of a sheer welter of sound than in the Stokowski version. But elsewhere the latter is easily supreme—in the liteness and tang of its diabolically ingenious scoring as well as in the magnificent bravado of the strenuous performance. The work was something of brilliant stunt even in the original piano version and here the nervous or exuberant music itself is an apt clothes-horse for the gorgeous trappings of Stokowski's instrumentation. But perhaps that is a little unfair, for there are moments—the wriggling, writhing wood wind passages on the second side—that make a musical impression that is singularly striking, and the play of timbres is often decidedly "modern." The actual program is simple: a procession approaches . . . tumult of the crowd, interrupted by a "Saeta" in the wood winds . . . tumult again . . . the procession enters the church . . . dancing and festivities in the streets . . . gradually the scene fades in the dusk. The *Fête* is the third of the set of twelve comprising "*Iberia*." Triana is perhaps the best known of the group.

Victor (International list) 9606 (D12, \$1.50) Boieldieu: La Dame Blanche—Overture, played by **Dr. Blech** and the **Berlin State Opera Orchestra**.

Neat playing and good orchestral tone, but the piece never works up into the vivacious rush that is characteristic of many of Dr. Blech's overture disks. Withal a quite satisfactory version and one that is not likely to be surpassed in the near future.

Victor 22131 (D10, 75c) Turkev in the Straw (arr. Guion), and The Irish Washerwoman (arr. Sowerby), played by **Rosario Bourdon** and the **Victor Concert Orchestra**.

Reviewed from the Victor educational list in the last issue. One either likes these old dance tunes intensively or not at all . . . These rollicking versions are ingeniously contrived and the performances are as lively and gleeful as only Bourdon can make them.

Columbia G-50192-D (D12, \$1.25 Weber: "Jubilee" Overture, played by **Dr. Weissmann** and the **Grand Symphony Orchestra, Berlin**.

This is the same recording issued under the Odeon label (No. 5151) and reviewed in the November 1928 issue. The Jubel overture is somewhat old-fashioned but delightful music in which few conductors can surpass Dr. Weissmann. The performance is brilliantly animated and the recording is good, barring a still ineradicable tendency toward shrillness or wiriness in the upper registers of the strings.

Brunswick 90005-6 (2 D12s, \$1.50 each) Wagner: Tannhaeuser—Overture, played by **Henri Verbrugghen** and the **Minneapolis Symphony Orchestra**.

A new recording of the Tannhäuser overture is severely handicapped before it is even played, for there are anywhere from six to ten versions by leading conductors already available either here or abroad. Each company believes—probably correctly—that it must have a popular work like this listed in its catalogue, so the duplication of recordings goes on. But such duplication is often to be warmly endorsed, when it leads to a steady rise in standards of performance and recording. These latest disks have only their tardiness to be ashamed of. The performance is well balanced and smoothly played, not with much animation to be sure, for Verbrugghen usually "plays safe," but effectively enough. The recording and record surfaces are unusually good and the orchestral tone is full and mellow, representing both Verbrugghen and his orchestra much more creditably than any of their previous releases. Dr. Muck's reading of course remains supreme, as I expect it always will, but Verbrugghen and his men wisely make no attempt to rival such a super-performance, confining their full energies to giving the best, unpretentious account of themselves. They do so, praiseworthy and their efforts deserve to find favor with a goodly portion of the record buying public.

Brunswick Album No. 15 (4 D12s, Alb., \$6.00) **Dvorak: Symphony No. 4 in G ("London"), Op. 88**, played by **Basil Cameron** and a **Symphony Orchestra**.

These records are probably already known to many American collectors through the British Brunswick pressings, but their issue under the American labels should make a larger public available for them. I haven't seen the program notes by Dr. Borowski that accompany the album, but Dr. Jar. E. S. Vojan, an authority in Bohemian music, wrote a detailed and highly interesting annotation on this symphony for our June 1929 issue (page 316). His notes are well worth digging into one's files. It is refreshing to hear Dvorak's symphonic writing represented by something beside the inevitable "New World," in spite of the fact that the E minor work is unquestionably his most successfully essay in the larger orchestral forms. I heard Monteux conduct a symphony in F (the third, I think) one time and enjoyed it, much as I do the fourth here recorded, for its unshamed warmth of sentiment, its exuberance and engaging unsophistication. There is much of Schubert's spontaneity; few of Schubert's depths are touched, but the humor is more vigorous. Yet the fourth symphony is more placid in mood than most of Dvorak's writing. It was written in a peaceful, happy time of the composer's life, Dr. Vojan tells us, and the music well reflects an untroubled spirit and a feeling of healthy ease.

Basil Cameron is conductor of the municipal orchestras of Harrogate and Hastings, England, and a guest conductor with the Royal Philharmonic. His performance has the qualities of frankness and virility that the music demands and while his orchestra is not the most grateful instrument in the world, it obviously outdoes itself for him. There are moments of coarseness in the fortissimos and a lack of some of the finer orchestral subtleties, but the performance is splendidly alert and sanely poised. A welcome addition to the library of recorded symphonies.

Brunswick 90007-8 (2 D12s, \$1.50 each) **de Falla: El Amor Brujo (Love the Sorcerer)**, played by **Anthony Bernard** and the **London Chamber Orchestra**.

This is an effectively abridged version of the suite with the movements arranged as follows:

Part 1. In the Gypsy Cave; Dance of Terror; The Magic Circle.

Part 2. Midnight; Ritual Fire Dance.

Part 3. Pantomime.

Part 4. Dance and Finale.

The action of the ballet was described in detail in a review of the Columbia recording conducted by Pedro Morales (page 278, May 1929 issue). Familiarity does not dull the music's vivid individuality; with *Nights in the Gardens of Spain* it stands as de Falla's finest work. This version is particularly attractive, for the London Chamber Orchestra is a group of musicians as well as instrumentalists, and the playing is a pleasure to one's ear both in phrasing and tone. Indeed, I should say that it surpassed Morales' excellent version on the latter score, by virtue of superior recording, transparently clear and yet not without a certain dark quality that is strongly in keeping with the character of the music. Mr. Bernard is a conductor one will have to watch closely for he has personality as well as talent, and a rich spontaneous vitality. The music blends and flows beautifully under his baton. I dislike only the unnecessary emphasis on the already Straussian passage at the beginning of part 4; for the rest the disks draw warm praise. De Falla is fortunate indeed in finding two such skilled exponents as Morales and Bernard to do the recorded versions of *El Amor Brujo*. Either is an excellent musical investment.

Columbia (German list) 55190-F (D12, \$1.25) **Strauss: An der schoenen blauen Donau—Walzer**, played by **Felix Weingartner** and the **Royal Philharmonic Orchestra**.

Released in the domestic supplements under No. 50084-D and reviewed in the October 1928 issue. Weingartner comes close to achieving the most successful version of the Blue Danube, particularly in the introduction and last pages. His reading is logically conceived, but there is a sense of too much effort in the execution. The flexibility, the dyna-

mic poise, the sensuousness of the perfect waltz escape him. For all that, his record is a pleasure to hear,—one of many admirable virtues. The recording is very clear and pure; the performance straightforward and crisp.

Columbia (International list) 59000-D (D12, \$1.25) **Lohengrin Bridal Chorus**, and **Mendelssohn: March**, played by **Robert Hood Bowers** and the **Columbia Symphony Orchestra**.

Released in the domestic supplements under No. 50051-D and reviewed in the November 1927 issue.

Odeon 3282-3 (2 D12s, \$1.25 each) **Gounod: Margarethe—Grand Ballet Music** (3 sides), and **Delibes: Naila Ballet—Intermezzo** (1 side), played by **Dr. Weissmann** and the **Grand Symphony Orchestra, Berlin**.

Dr. Weissmann has a sure, delicate hand for Gounod's graceful but extremely slight ballet music. The Naila Intermezzo is particularly felicitous and the orchestral tone is at its best here, for the fortissimos of the Gounod ballet are not free from coarseness.

Victor Masterpiece Set M-66 (3 D12s, Alb., \$5.00) **Bloch: Concerto Grosso** (five sides), and **Bach: Arioso** (one side), played by **Fabien Sevitzky** and the **Philadelphia Chamber String Simfionietta**.

The labelling is detailed enough in referring to Mr. Sevitzky's status as "founder and conductor" of the "simfionietta," but it might have been more explicit in other respects. Bloch's work is correctly titled, "Concerto Grosso, for String Orchestra with Piano Obligato." The identity of the pianist is not given on the label; a pity, since he plays his part with the incisive energy that it demands. The Bach Arioso might also have been more fully labelled. I do not remember it as from one of the orchestral suites. Is it a transcription, and if so, by whom? It is for strings alone and strongly reminiscent of the well-known air from the suite in D. It is played with marked warmth and vibrancy, possibly with too much feeling. More gold from Bach's inexhaustible mint and one particularly welcome to records as a worthy substitute for the more famous air that is in serious danger of becoming dulled from over-frequent performance.

The Bloch work is a singular one, repellant rather than attractive on first hearing, but of such emphatic character that one realizes it is not to be estimated without thoughtful consideration. There are four movements: Prelude (part 1); Dirge (part 2 and a portion of 3); Pastorale and Rustic Dances (concluded on part 4); Fugue (part 5). The hammering first bars of the prelude give good index to the character of the whole work: starkly vigorous, hard, almost ruthless. The dirge is grave, but there is no warmth, only bitterness and despair. (There are very curious examples of polytonality, more interesting in the printed score to the eye than in performance to the ear.) The Pastoral bridges over from the dirge to the spirited, but always joyless, rustic dances, and work closes with an energetic fugue on a sharply accented subject announced by the violas. The piano has a prominent part throughout and the work as a whole sets a nasty problem for the recorder. Even in concert the writing sounds unpleasantly thick, and many ingenious details that stand out in the score pass by in concert unheard or ineffective. I have not heard a concert performance since 1925, but as far as I can remember that one, the parts actually come through more cleanly in the present recorded performance. The recording is quite realistic and the playing strong, lacking in bloom even when it is not definitely harsh—qualities which the character of the music demand. Some of the pianist's emphatic sforzandos are considerably more than the recording can digest comfortably. The entire ensemble throws itself into the spirit of the work with remarkable relentlessness. The effect is unquestionably that called for, but it is not too easy on one's ears or nerves.

The music itself, "in the eighteenth century form, but modernized," was sketched in Santa Fe, New Mexico, in 1924 and first performed at the Cleveland Institute of Music (where Bloch was then director) in June, 1925, and later in the year by many leading symphony orchestras. There is nothing of the over-ripeness, the flatulence, or the

ballyhoo of his rhapsody, "America" here, but neither is there the sombre passion and dusky opulence of his earlier "Solomon" or the Jewish Poems. To me it is jaundiced music, the work of a composer who is straining every nerve to recover the flow of creative energy. But pound as muscularly as the pianist can and bow with as much will as the string players do here, the seeming animation is but the sheerest ghost of the real thing. Compare this dirge with that in the Poems and its barrenness is the more apparent. Even the rustic dances (according to the composer, inspired by the memory of the folk dances of his boyhood in Switzerland) are too urgent to be spontaneous. This is not literally dance music at all, for it lashes rather than lifts. The fugue is a brilliant tour de force undeniably, a masterly piece of contrapuntal writing, but it is as juiceless and cerebral as the rest.

This of course is a personal reaction to a powerful piece of music that is quite likely to affect other hearers differently. At any rate it is a striking—if quite inexplicable—addition to the lists of recorded contemporary music. Whatever one's ultimate opinion of it may be, it is certainly worthy of the most careful study.

Chamber Music

Columbia Masterworks Set 127 (3 D12s, Alb., \$6.00) Grieg: Sonata in C minor, Op. 45, for violin and piano, played by Toscha Seidel and Arthur Loesser.

Seidel and Loesser have been heard before in the Brahms Sonata in A, Op. 100, one of the first electrical Masterworks sets (36). The sonata they play here has already been twice recorded electrically, by Marjorie Hayward and Una Bourne for H. M. V. (reviewed in the December 1928 issue), and by Kreisler and Rachmaninoff for Victor (April 1929 issue). The latter set was remarkable for more reasons than that of marking the first appearance of two such colossals in conjunction. In contrast to the bold assurance and polish of their playing, Seidel brings a lush and clinging tone that further emphasizes the saccharine progressions and interminable melodic reiterations of Grieg's facile ly pretty music. I like the way in which Loesser attacks the work much better. His piano part is clean-cut and alert, and his solo passages bring marked relief from Seidel's suavity. The recording is vigorous, but hardly to excess, for Seidel's violin tone is naturally broadly sonorous. Possibly it is even further amplified here, though.

Victor 8163-4 (2 D12s, \$2.50 each) Beethoven. Sonata in G, Op. 30, No. 3, for violin and piano, played by Fritz Kreisler and Sergei Rachmaninoff.

The first co-appearance of Kreisler and Rachmaninoff on disks is referred to above. The present sonata is their second release and to the best of my knowledge the fourth Beethoven work in this form to be electrically recorded. The "Spring" sonata, Op. 24 is played by Morini and Schwalb (German H. M. V.); the "Kreutzer", Op. 47, by Hubermann and Schultze (Brunswick)—Sammons and Murdoch (Columbia)—Thibaud and Cortot (H. M. V.); G major, Op. 96 by Fachiri and Tovey (N. G. S.). The present work is less engaging than the others, so much so that there is an element of wonderment over its choice for recording. I have never heard it before; so familiarity will possibly lend it greater attractiveness. Kreisler and Rachmaninoff's performance do not help to make it more palatable. Both violin and piano tone is heavy, not to say actually burly, throughout. I am inclined to place this largely at the door of the recorder, for the recording is considerably amplified and there are moments of sonority that has no rightful place in chamber music. In the recorded performance pp's and even p's are ignored to a degree than I can hardly believe either Kreisler or Rachmaninoff would be capable of in actual performance. Their talents however certainly do not fit them for ensemble playing; they have been soloists too long and developed too individual styles to merge their personalities to poised and matched chamber music performances. Of course their playing here is not altogether unexhilarating, but its undue weight and power make

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Beethoven's music sound much more clumsy and pretentious than it actually is. Even the fleetness of the vivacious finale, perhaps the most immediately pleasing of the three movements, becomes robust and hurried in a way that the composer—who was not parsimonious with indications of "leggierelement"—surely never intended. There is no true slow movement. Its place is taken by movement marked "tempo di menuetto", but with the lyrical element somewhat more marked than that of the dance. As played here it is not a very convincing experiment.

Columbia Masterworks Set 128 (6 D12s, Alb., \$12.00) Franck: Quartet in D, played by the London String Quartet.

Franck's greatness rests upon the basis of a surprisingly few works, less than those of any other composer of similar—or even far less—stature. The symphony, the symphonic variations, the quintet and quartet, two large piano works, a few major organ and choral works,—the list is a short one. It is good that the phonograph is beginning to deal with them fairly, for many concert performances are pitifully denatured and without the full strength of that peculiar essence that marks Franck's music so unmistakably, its character is entirely lost. The Virtuoso Quartet made an acoustical recording of the quartet for H. M. V.; I believe that this is the first electrical version. Its qualities—like those of the music—grow on one. The work is no child's story in bold face, leaded type. Franck was in no hurry to write it even when at fifty-six he first felt equal to the task. It was ten years later that he actually began its composition and it was completed only a few months before his death. Inevitably a certain poignancy attaches itself to a composer's swan-song, and particularly so to this work that sums up nobly, and yet with such characteristic restraint, fully ripened art. Record collectors know the London String Quartet for certain powers and corresponding weaknesses. There is not always perfect homogeneity to their playing; it tends to be sinewy rather than suave; it is not free from coarseness in the more energetic moments; but it is outspoken and straightforward always. Sincerity and upstanding individuality atone for some of the finish and delicacy that may be lacking. Their best qualities are admirably displayed in this recording and their less meritorious ones minimized. For Franck's restraint they match equal restraint, and they are content to let his mysticism speak for itself. The freedom from lushness, from even the suggestion of emotionalism is refreshing. Above all their performance is poised and matured. It understates rather than emphasizes. Its depths are not apparent on one or two hearings, but like those of the music gradually reveal themselves as the mind of the listener grows in sharpness of focus. These records are for a permanent library, not a collection of this month's or this year's sensational releases.

R. D. D.

Instrumental

PIANO

Columbia 2053-D (D10, 75c) Liszt Two Concert Studies *Waldesrauschen* and *Gnomenreigen*, played by **Leff Pouishnoff**.

Pouishnoff releases have been few and far between lately, but there is a total freedom from ostentation and sensationalism to his performances and make them always welcome. He can be serious without being pedantic and vigorous without being strenuous. The recording here enhances the somewhat metallic quality of his piano tone, but the playing is as neatly and effectively turned as ever. A disk of unassuming but solid merit.

Odeon (International list) 3553 (D10, 75c) Granados: Danza Andaluza No. 5, and Carillo-Castro: Preludio Nostalgico, Vals Azul, played by **Raoul Sergio**.

I assume that this is a Spanish recording and as such it possesses considerable value. The Granados dance is the same as the second of the Spanish Dances recorded in orchestral form by Eugene Goossens for Victor; knowing the orchestral version that for piano sounds rather thin and ineffective. The Preludio comes off better and is quite interesting musically. The instrument Sergio plays does not appear to be an absolutely first class one.

STRING BASS

Victor 7159 (D12, \$2.00) Koussevitzky: Chanson Triste, Op. 2, and Eccles (arr. Koussevitzky) Sonata—Largo, played by **Serge Koussevitzky** with piano accompaniments by **Pierre Luboshutz**.

This disk has been long awaited, for the fame of Koussevitzky's string bass virtuosity is scarcely less than that of his conducting and since first he began to record with the Boston Symphony it has been generally known that some solo records were "in preparation." The recording director's problem was not a severe one, for the tone that Koussevitzky's elicits from his instrument is so pure and limpid that the recording apparatus has no apparent difficulty in refracting it. (What a sensation this record would have caused in the acoustical era, when the double bass was distinctly non grata, and had to be assisted or entirely replaced by a tuba.) It is said that when Koussevitzky was attending the Moscow Conservatory he found it necessary to obtain a scholarship. Only one was available, that offered in the string bass course. He applied himself to that instrument with such energy that he not only won the scholarship that was his immediate objective, but before long succeeded to his teacher's post at the conservatory and eventually won a position among bass virtuosos comparable to that held by Casals among cellists. It is remarkable that his strenuous years of conducting, and especially the recent ones divided between the Boston Symphony and his Paris concerts, have left him any opportunity for maintaining his skill as a soloist. Perhaps his agility (if one may use the term in connection with this particular instrument) is not as great as during the years when he was on tour as a soloist, but it would seem impossible that his tone could ever have surpassed its present refinement. Both melodies played here are broad and dignified, somewhat ponderous even as befits the character of the instrument, and lie mostly in the upper register. One might say that it bears the same relations to the best 'cello performances that Lionel Tertis' viola playing bears to good violin performances. Koussevitzky appears but rarely in recital, so a recorded example of his art on an instrument that seldom enjoys the opportunity to display its powers is very welcome.

(The term chosen here to designate the instrument itself is to be commended. Since Koussevitzky plays a special instrument perhaps it is intended that a distinction be drawn between it and the ordinary orchestral double bass. But none of the familiar names double bass, contra bass, or bass viol is as good as string bass. Bass viol is perhaps the most popular, but it is often incorrect since only a certain bass is actually a member of the viol family. The term double bass is misleading. Bull fiddle is excellent, but too rowdy for polite usage. String bass is the logical choice and one that I trust will come into general usage.)

ORGAN

Columbia 50194-D (D12, \$1.25) Franck: Pastorale, played by **Edouard Commette** on the **Lyons (France) Cathedral Organ**.

The Pastorale is not one of Franck's major works. One misses in it that extraordinary quality of restrained ecstasy that we find in his best and most characteristic writing. It is pretty and well turned in an unindividual way. It runs its course smoothly, breaking into a graceful scherzo that contains its most distinctive moments. Some hearers may find it monotonous, partly due to the subdued and uncontrasting qualities of Commette's registration. Apart from that his performance is a conscientiously capable one, well thought out, carefully played, and recorded very effectively.

STRING QUARTET

Columbia 2068-D (D10, 75c) Albeniz: Spanish Dance, and Herbert: Serenade, played by the **Musical Art Quartet**.

The Musical Art Quartet's ten-inch disks are not to be passed over lightly, despite the fact that the pieces played are of the lighter sort. The performances are as competent as if the works were major ones; there is no sense ostentation that would be in ridiculous keeping with their nature; nor is there any of the sentimentalization or "playing down" to the public that makes so many performances of similar pieces utterly indigestible to people of any sensibilities at all. The Albeniz Spanish Dance is none other than the familiar Tango in D, and why it is not so labelled is a mystery. The arrangements by an unspecified transcriber of both it and the serenade are as simple and free from mannerisms as the performances.

LUTE QUARTET

Victor (Spanish list) 9396 (D12, \$1.50) de Mena: Tres Caprichos para Vilhuelas, and Turina: Orgia—Danza Fantastica, played by the **Cuarteto Aguilar**.

Victor (Spanish list) 9397 (D12, \$1.25) Croft: Allemande, and Turina (arr. Aguilar): Fiesta Mara en Tanger, played by the **Cuarteto Aguilar**.

All four members of this quartet are recruited from a single family, the highly talented Aguilars, playing various sized Spanish lutes. One seems to be hearing a four-fold Segovia, except that the guitar effects are augmented by those more commonly associated with the mandoline. The range of expression, dynamics, and tone qualities is remarkable. It is small wonder that their current American tour is closely emulating the success attained by their soloist compatriot on his first appearances in this country. The Victor Company again is alert and prompt in making recordings available. The second disks, 9397, is much the more attractive one, with its grave Bach-like Allemande contrasting with the Turina's forceful and angular Moorish Festival. The other Turina piece is less striking, and despite the occasional other worldly effects obtained by the lutes, one is reminded (singularly!) of merry-go-round mechanical organs. The rapid vibrato, mandoline-wise, makes an astonishing impression of sustained, but oddly colored tone. The music by de Mena, dating from the fifteenth century, is more hymn-like in character, and although rather charming in its quaint way, it strikes one as less well adapted to the lute quartet idiom. Both records are well worth a trial, however, for they exemplify genuine musicianship expressed in decidedly novel channels and revealing rhythmical and coloristic qualities that will be unfamiliar to most American music lovers.

R. O. B.

Operatic

Columbia 50195-7-D (3 D12s, \$1.25 each) Boito: Mefistofele—Prologue, by **Nazzareno de Angelis** (bass) with the **Chorus of La Scala and the Milan Symphony Orchestra**, conducted by **Lorenzo Molajoli**.

This is a re-pressing from the Italian Columbia Company's catalogue and is already known, through the importers, to a number of collectors in this country. Without checking up by the score, I imagine that the prologue

is either complete or very nearly so in this version, the first extensive one of Boito's magnum opus. The prologue is laid in the "Regions of Space," where mystic choirs are singing celestial praises. Mephistopheles taunts the Ruler of the Universe to name one perfect man, and is answered by the angels, "Is Faust known to thee?" The wager is made with Heaven that Mephistopheles will win over his soul.

The performance under Molajoli's direction is all that we expect from him, the invariable intelligent blending of spirit and discipline, the meticulous avoidance of any striving for effects, and yet the realization of the full impressiveness of the music. The orchestra does not appear to its best advantage at the beginning, but it is quickly whipped into shape, and is in characteristic form by the time part three is reached. The chorus is excellent from its beautifully pianissimo entrance throughout,—a remarkably restrained and disciplined bit of singing. The bass soloist boasts a voice of generous amplitude and delivers his part with the proper flourish, wisely avoiding any excess of dramatic diabolicalism that would destroy the proportions of Molajoli's carefully planned reading. A recorded performance that is in every way up to the standards of Molajoli's splendid series of operatic recordings.

Victor Album Set C-6 (11 D12s, Alb., \$16.50) **Gilbert and Sullivan: The Pirates of Penzance**, by the **Light Opera Company**, under the direction of **Rupert D'Oyly Carte**.

THE CAST

Major-General Stanley	George Baker
Pirate King	Peter Dawson
Samuel	Stuart Robertson
Frederick	Derek Oldham
Police Sergeant	Leo Sheffield
Mabel	Elsie Griffin
Edith	Nellie Briercliffe
Kate	Nellie Walker
Ruth	Dorothy Gill
Conductor of the orchestra	Dr. Malcolm Sargent

The Pirates came out last September in England, replacing an acoustical set, and has not long been denied American release. More than any other G. and S. work it is closely identified with this country, for the first performance, conducted by the composer, was in New York (December 31, 1897), and the grand pirates' march-tune is that known to every American as "Hail Hail, the Gang's All Here!" And surely there must be few who are unfamiliar with the heart-tugging plaint of the policeman, whose lot is not a happy one. The latter and the amazingly virtuoso "For I'm the very Model of a Modern Major-General" are perhaps the high points of the music, throughout as delightful as Gilbert and Sullivan ever gave us. They are done here in literally superb fashion, aided by recording that is far ahead of the best I have heard in any opera album (or for that matter any ensemble performances). The enunciation of all the soloists is remarkably fine,—I hope that many so-called "grand" opera singers will hear it and blush for their own shame. Even the choruses, and particularly the women's chorus, are above criticism on this score, or indeed on any other. Elsie Griffin, George Baker, and Derek Oldham are perhaps the individual stars of the day, but the others are on their very heels. In fact this is probably the first work running to ten or more disks that can be said to be without exception uniformly good throughout, both in performance and recording. The entire cast seems to be at the top of its form. Mr. D'Oyly Carte is certainly to be congratulated if it is he who stimulated it to such scintillant efforts.

Gilbert and Sullivan addicts will need no further incitement; others are depriving themselves of some unparalleled delights if they pass this album by.

Choral

Odeon 3279-80 (2 D12s, \$1.25 each) **Moussorgsky: Boris Godounow—Opening Chorus** (Prologue, Scene 1), **Pilgrims' Chorus** (Prologue, Scene 2). **Young Girls' Chorus** (Act III,

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Scene 1), and **Polonaise** (Act III, Scene 2), by the **Opera Chorus and Orchestra, Riga**.

With the exception of the chorus of young girls, these Boris excerpts are already available in recorded performances by the Royal Opera Company of Covent Garden. The new versions, however, are sung in Russian, a distinct advantage. The performances here are not too polished, although they are not lacking in vigor. The singing tends towards occasional shrillness, but on the other hand it is unmistakably Russian in character and done throughout with gusto. The graceful girls' chorus is the best performance of the set. The polonaise, for all its energy, fares least well, especially in comparison with Bellezza's brilliant performance. The low price and authentic atmosphere of these disks are highly praiseworthy.

Columbia (German list) G-55183-F (D12, \$1.25) **Ein feste Berg, and Lobe den Herrn**, sung by the **Staats und Domchor** with organ accompaniment, under the direction of **Dr. Ruedel**.

Dr. Ruedel's performances are invariably models of straightforward, unadorned choral singing of the robust Teutonic type. The hymns sung here are worthy additions to this series.

Victor (Scandinavian list) V-65000 (D12, \$1.25) **Grieg: Land Sighting**, sung by the **Handelsstandens Sangforing** under the direction of **Leif Halvorsen: John Neegaard**, soloist; with orchestral accompaniment.

This is a interesting example of Grieg's writing for chorus that it seldom if ever heard in this country. The work is quiet and tuneful, somewhat devotional in mood, but well laid out for both male chorus and orchestra. Soloist and chorus here possess pleasing if not exceptional voices and their performance is well thought out and carefully executed. The recording is good, although not particularly vigorous. Grieg admirers will find the disk a valuable addition to their collections.

Vocal

Brunswick 90010 (D12, \$1.50) **Pagliacci—Nedda! Silvia! Sapea Ch' io Non Rischio Nulla**, sung by **Xenia Belmas** and **Willi Domgraf-Fassbaender** with orchestral accompaniment conducted by **Alexander Kitschin**.

This first-rate performance of the dust between Nedda and Silvia, Scene 3, Act I, is presumably a re-pressing from Polydor catalogue. Fassbänder's part is broad and smooth, unforced, and yet marked by abundant feeling. Mme. Belmas' voice is colder, but her part is no less clean-cut. First praise, however, goes to the excellent orchestral accompaniment under Kitschin's direction. The dark rich flood of orchestral tone as well as the vocal parts is admirably caught in the recording.

Brunswick 90009 (D12, \$1.50) **La Bohème—On M'Appelle Mimi, and Louise—Depuis le Jour**, sung by **Gabrielle Ritter-Ciampi**, with orchestral accompaniments conducted by **Manfred Gurlitt**.

Another Polydor re-pressing, but not as striking. The Bohème aria is effective in a hard, bright way, the sustained song of Louise shows Mme. Ritter-Ciampi's voice to less advantage. Here it is intense, somewhat pinched in quality, and none too steady. The recording is realistic and the accompaniments good, although not of the excellence of the Pagliacci disk.

Victor 3053 (D10, \$2.00) **Faust—Le veau d'or, and Norma Ah! del Tebro**, sung by **Ezio Pinza** with the **Metropolitan Opera Chorus and Orchestra** under the direction of **Giulio Setti**.

The Norma excerpt is one of Pinza's best performances, a broad, abundantly powerful, and highly dramatic bit of singing, given the perfectly disciplined choral and orchestral support that we have come to take for granted from Setti. The big invocation to the Calf of Gold fares less well. It is a good routine performance but not to be compared with the superb arrogance and fiendish glee of Kipnis' memorable recording.

Victor 1438 (D10, \$1.50) **Barthélemy: Pesca D'Ammore, and de Crescenzo: Ce steva 'na vota**, sung by **Tito Schipa** with orchestral accompaniments.

Further examples of Schipa's unrivalled skill with popular Neapolitan ballads. The Barthélemy song is exceedingly smooth and facilely melodious, contrasting with the more energetic declamatory style of the other. Schipa sings both with his invariable gusto.

Victor 1449 (D10, \$1.50) **Valverde: Clavelitos, and Ponce: Estrellita**, sung by **Amelita Galli-Curci** with piano accompaniments by **Homer Samuels**; and **Alabieff: Russian Nightingale Song**, sung by **Mme. Galla-Curci** with orchestral accompaniments (flute obbligato by **Clement Barone**.)

The performances are light and delicate as always, but those of Clavelitos and Estrellita sound thin and spiritless in comparison with the brilliant recordings of the former by Bori and del Campo, and the latter by Caire Dux. The Nightingale song is conventional coloratura fare, done deftly here but without any considerable animation.

Victor 1439 (D10, \$1.50) **Debussy: Beau Soir, and Szulc (edited by Carl Deis): Clair de Lune, Op. 83, No. 1**, sung by **Mary Garden** with piano accompaniments by **Jean Dancesreau**.

One word characterizes this outstanding vocal recording of the month, Mme. Garden's first release in more than a year, and that is—restraint. Both performances are perfectly drawn mood miniatures, exact to the most delicate detail. Voice, enunciation, phrasing, and accompaniment are all rigorously applied to a single purpose, that of giving the songs the most beautiful possible interpretative values. A record for every lover of French songs at their best, and a remarkable tribute to the artistry with which Mary Garden sublimates (I might almost say) her natural talents.

Victor 22225 (D10, 75c) **Negro Spirituals—Weepin' Mary, I Want to be Ready, Git on Board Lil' Chillun, Dere's No Hidin' Place**, sung by **Paul Robeson** with piano accompaniments by **Lawrence Brown**.

The arrangements of the songs on the "A" side are by Burleigh and those on the "B" side by Lawrence Brown. The recording is effective, showing Robeson to customary

good advantage, although Dere's No Hidin' Place is less spirited than one would expect. Weepin' Mary is one of the best of the less familiar spirituals; the others sung here are better known.

Victor (International list) 7157 (D12, \$2.00) **Puccini: Manon Lescaut—Tu! Tu! Amore? and Tentatrice**, sung by **Margaret Sheridan** and **Aureliano Pertile** with **La Scala Orchestra** under the direction of **Carlo Sabajno**.

Sabajno's real powers are revealed here as markedly as they were concealed in the Pertile-Tellini-Fanelli disk released in the Victor International supplement last month. Miss Sheridan of course shares the honors with the conductor; this is one of the best of her many fine Puccini recordings. The music itself ranks among the composer's best. (The echoes of Tristan are unmistakable.) A big, vigorously spirited performance, well recorded—easily one of the best Manon Lescaut excerpts I have heard on disks.

Columbia (German list) G-55179-F, also **Odeon (German list) 85224** (D12, \$1.25) **Loewe: Die Uhr and Tom der Reimer**, sung by **Richard Tauber** with orchestral accompaniments.

Tauber abandons operettas for the moment to sing Loewe's best known ballads. The performances are sonorous and richly romantic, occasionally verging on the lugubrious, but distinctly marked with Tauber's individuality.

Columbia (German list) G-55185-F (D12, \$1.25) **Tauber: Heut' hab' ich Premiere bei einer schoener Frau, and Berger: Sie seh'n heut' wieder reizend aus**, sung by **Richard Tauber**, to his own piano accompaniment in the former song and with orchestral accompaniments in the latter.

The "A" side presents a three-fold Tauber: composer, singer, and accompanist. The song is an exceedingly deft, piquant morceau, admirably suited to Tauber's style—he is the only singer I have ever heard who can actually approach kittenishness without seeming effeminate or mawkish. The mezzo voce singing of which he is a superb master must be the despair of his imitators. The Berger song is more lyrical, but scarcely less graceful or attractive. One of the best of the many fine records by this inimitable German tenor.

Columbia G-50193-D (D12, \$1.25) **The Flying Dutchman—Senta's Ballad, "Traft ihr das Schiff im Meer"**, sung by **Emmy Bettendorf** with the **Grand Symphony Orchestra and Chorus, Berlin**, conducted by **Dr. Moerike**.

Emmy Bettendorf's acoustical recording of Senta's Ballad (Parlophone) was one of her star disks and deservedly a wide favorite. The new version is a worthy one, catching the full breadth and nobility of her beautifully sustained and restrained singing. The tempo Dr. Mörike sets is considerably slower than one usually hears, but the ballad does not lose in impressiveness by it. The choral parts are well taken, but the orchestral tone compares not too well with the purity of the soloist's voice, or indeed the usual quality of Dr. Mörike's recordings.

Columbia 2054-D (D10, 75c) **Russell: Vale, and Coates: A Song Remembered**, sung by **Alfred O'Shea** with piano accompaniments by **Arthur Bergh**.

I do not recall any previous disks by O'Shea. He is a tenor of the more conventional oratorio or church choir school, possessing a quite attractive voice, diction well above the average, but little or no individuality or animation. The songs are sheer sentimentality and bathos, affording no opportunity to test his talents. The Coates of "A Song Remembered" is—I hope—Eric and not Albert.

Columbia 2069-D (D10, 75c) **Hageman: Do Not Go My Love, and Ronald: Prelude (from "A Cycle of Life")**, sung by **Louis Graveure** with piano accompaniments by **Walter Golde**.

The frequency with which Graveure's recordings of songs of this type appear evidently indicates that they are much in demand among a certain group of record buyers. His admirers should find the present coupling much to their taste, for both songs receive his customary strenuous treatment. The recording is clear but does nothing to ameliorate the unpleasant timbre of Graveure's over-forced voice.

Brunswick 90004 (D12, \$1.50) **Cavalleria Rusticana—Turiddu, Mi Tolse L'Onore, and Il Trovatore—Mira, D'Acerbe Lagrime**, sung by **Rose Raisa** and **Giacomo Rimini**, with orchestral accompaniments.

I believe that this is the first release of Raisa and Rimini in duet since their praised recording of *La Dove Prende from the Magic Flute*. The Mascagni duet comes off well, although the high intense vocal line of the soprano, sung with fine ringing tone, overshadows Rimini's singing, more than a trifle shaky for all its robustness. However, he shouts lustily enough in the *Trovatore* excerpt. The recording is good and the accompaniments unobtrusively competent.

Columbia (Italian list) 43001-F (D10, \$1.00) **Mignon—Non conosco il Bel Suol, and Carmen—Habanera**, sung by **Ebe Stignani** with orchestral accompaniments.

This is a re-pressing from Italy where Mme. Stignani enjoys considerable repute. Her voice is not over-ample nor highly individual, but she employs it skillfully enough. The *Habanera* comes off effectively, rather more so than the more lyrical *Mignon* air.

Columbia (Italian list) 43002-F (D10, \$1.00) **Iris—Serenata, and Tosca—Recondite Armonie**, sung by **Alessandro Grandi** with orchestral accompaniments.

Grandi was represented in the special Columbia Italian operatic release reviewed in last November's issue. He sings competently here, but again the fine orchestral playing steals the honors from the soloist.

Columbia (Italian list) 3832-X (D10, 75c) **Pagliacci—Prologo**, sung by **Enrico Molinari** with orchestral accompaniment.

Molinari made some of the best of the special Columbia Italian records released last November, but here he shows to somewhat less advantage. He shows a tendency to force his own voice, without however achieving much real vigor to the singing. The orchestra is more subdued than the effectiveness of the music would call for.

Brunswick 15213 (D10, 75c) **Tosti: Ideale, and Buzzi-Peccia: Paquita**, sung by **Mario Chamlee** with orchestral accompaniments.

Puzzi-Peccia's Spanish serenade is the sort of thing done so well by Tauber that other tenors labor under a severe handicap before they even begin. Chamlee over-sings somewhat, but not to excess. The Tosti song is more effective in frankly Italianate fashion. The recording is less vigorous than the average.

Brunswick 15214 (D10, 75c) **Grieg: Solvejg's Song, and Rimsky-Korsakow: Song of India**, sung by **Florence Easton** with orchestral accompaniments.

Miss Easton's refreshingly unaffected performances are always worth hearing. She may not always bring fresh color and life to over-familiar material, but her singing is invariably too musicianly and graceful to be methodical. Both songs here are done in very quiet, subdued fashion to unobtrusive accompaniments. The tonal values are pleasing as is the simple directness of the performances.

O. C. O.

Light Orchestral

Odeon 3278 (D12, \$1.25) **Maillart: "Chimes of the Hermit Overture,"** played by **Lorand's Orchestra**, and **Berceuse de Jocelyn**, played by the **Edith Lorand Trio**.

The berceuse is played very suavely indeed with prominent passages for organ and Miss Lorand's own solo violin. The Chimes of the Hermit turns out to be a quasis-overture of conventional light cast. The recording is good on both sides; the playing is somewhat mannered.

Odeon (German list) 85219 (D12, \$1.25) **Eilenberg: Die Muehle im Schwarzwald and Das erste Herzklopfen**, by the **Grosses Straichorchester mit Chor**.

Here again the pieces are unashamedly salon, but the performances are so smoothly turned without being over-luscious or languid that one is almost persuaded to accept the warbling nightingales and cuckoos. The vocal parts are sung very deftly and the recording is first rate. All

in the disk presents a certain type of music at its best. Those who have a natural weakness for it will find this record unalloyed delight.

Odeon 3281 (D12, \$1.25) **Kalman: The Czardas Princess—Selections**, played by **Dajos Bela's Orchestra**.

The playing alternates in characteristic fashion between briskness and suavity. The music is pleasing but hardly distinctive. A disk typical of Dajos Bela's routine performance rather than his top-notch ones.

Victor (International list) 35995 (D12, \$1.25) **I'm Forever Blowing Bubbles and My Buddy Waltz**, played by **Nat Shilkret** and the **International Orchestra**.

Mr. Shilkret unearths two hits of several years ago and dresses them up very lushly. The playing is of good warm tone and quite sonorous, but syrupy to an extreme. For further sweetness there are solos for the "musical saw" and "harmony whistling."

Victor (International list) V-50018 (D12, \$1.25) **Verdi: Masked Ball—Grand Fantasy**, played by **Marek Weber's Orchestra**.

A good example of Weber's easy skill with operatic potpourri. The playing is graceful and piquant throughout, refreshingly free from either bombast or over-ripeness. The recording does justice to the orchestra's nice feeling for tonal values.

Victor 35998 (D12, \$1.25) **Pagliacci—Fantasy** (arr. **Tav-**an), played by **Marek Weber's Orchestra**.

Reviewed last month from the International pressing, Victor V-50017. The playing is more typical of the general run of potpourri performances than that in the *Masked Ball Fantasy*,—highly spirited tuttis alternate with bland violin or 'cello solos.

Victor 22228 (D10, 75c) **Tap Dance Medley, and S. R. Henry: By Heck—Tap Dance**, played by the **Victor Novelty Orchestra**.

Tap dancing is something of an excellent sport (and vigorous exercise) as well as a fad or business. I understand it is steadily growing in popularity among amateurs, and the present record is evidently intended to meet the demand for suitable music. It does so very ably. The medley is a fine one based on such tried and true favorites as *Swanee River*, *Strolling Through the Park*, *Skirt Dance*, and *Cuddle Up a little Closer*, played in very catchy fashion and with well-placed breaks. By Heck, as one night gather from the title, is in more vigorous back-country style embellished by rustic "effects" that are not unpleasantly obtrusive. A splendid disk for every tap dancer.

Victor (International list) V-26 (D10, 75c) **Hora—Roumanian Fox Trot and You are Looking Beautiful Today, Madam—Tango**, played by **Dol. Dauber's Jazz-Symphony and Dance Orchestra**.

Dauber's resoundingly named band purveys a stimulating brand of European dance music, as good of its kind as I have come across. The instrumental tone is very pleasing and the various effects and solos are highly piquant,—the fiddling in *Hora* carrying off first honors. The pieces themselves are gay and highly danceable.

Victor (International list) V-28 (D10, 75c) **In a Little Cafe—Tango, and Your Red Lips—Fox Trot**, played by **Marek Weber's Orchestra**.

Webers jazz is more Americanized than that of Dauber's. The tango is not overly striking, but the fox trot is attractive in a quiet way, and boasts some sparkling cornet work.

Columbia (International list) G-12123-F (D10, 75c) **Subow: Two Russian Romances, and Bakalainikow: Have Pity On Me**, played by the **Baka String Orchestra**.

"String Orchestra" is the literal translation of "Streich-orchester," but it does not signify that the ensemble is composed exclusively of strings. The term is applied to a band that has been augmented by string choirs; this particular group sounds more on the order of a novelty salon orchestra. There are bells and balalaikas and honeyed fiddle solos, all on the accepted order, even to the introduction of a snatch from the *Volga Boatmen's Song*. The pieces are pleasing after their kind and played with fairly good tone, including a genuine pianissimo which is more than can be said of most disks of this type.

Columbia (International list) 59059-F (D12, \$1.25) **Strauss: Emperor and Wine Women and Song waltzes**, played by **Jacques Jacobs' Ensemble**.

Previously issued in the domestic catalogue under No. 50058.

Columbia 50198-D (D12, \$1.25) **Liszt** (arr. **Bargy**): **Liebestraum**, and **Rimsky-Korsakow** (arr. **Bargy**): **Song of India**, played by **Paul Whiteman's Orchestra**.

Is Roy Bargy, Whiteman's pianist, to take Ferdy Grofé's place as arranger? He has a style of his own, not strikingly original, by praiseworthy free from the blight of any delusions of grandeur. The arrangements here are dances rather than concert pieces, dreamy and smoothly undulating, with no impotent excursions into quai-si-oriental or symphonic idioms. The orchestral tone is good in the quieter passages, but the tuttis lack sonority. Withal a very pleasing record either to dance or listen to.

Odeon (International list) 3554 (D10, 75c) **Amadei: Ilena-Tango**, and **Circassia: Cherkess—Tango Oriental**, played by **Dajos Bela's Tango Orchestra**.

The Ilena Tango is quite as good as Dajos Bela's memorable record of Carmencita, which is saying a great deal. The coupling is pleasing, but not as distinctive. Again the piano and accordion parts are ingenious and played with exceeding deftness. Anyone unfamiliar with this fine tango series will find this an excellent introduction and one that is likely to lead to further acquaintance.

Band

Victor (International list) 35996 (D12, \$1.25) **The Geisha—Selection**, played by **Creator's Band**.

The Geisha music is pretty thin pseudo-Japanese fare, but Creator's performance is intensely vigorous, and the recording—particularly of the percussion effects—is excellent.

Columbia (German list) G-55176-F (D12, \$1.25) **Florentiner Marsch** played by the **Grosses Parlophone Streichorchester**, and **Feuert Los-Marsch**, played by the **Grosses Odeon Orchestra**.

Re-pressings from the brilliant Odeon march series. The Florentiner March is especially mellifluous without any lack of vigorous swing. R. O. B.

Popular Vocal and Instrumental

The February releases bring nothing in the way of startling surprises. The old campaigners are on hand with their usual styles—one longs for a newcomer of distinction and originality. Two film stars make their record debuts, but after the conventional fashion. I prefer Jeannette MacDonald singing Dream Loyer and March of the Grenadiers (**Victor** 22247) to John Boles in Romance and After a Million Dreams (**Victor** 22230). Both are musical comedy stars of repute, currently starring in the talkies. Boles has a clear sure voice and quite good diction, but the inevitable romantic manner. Miss MacDonald has a rather oddly colored voice, but one that apparently has been well trained. Her March of the Grenadiers is a spirited affair, backed up by a good orchestra and male chorus.

The month's leaders, however, are veterans. First, Lee Sims with a fine characteristic piano versions of Don't Ever Leave Me and Why Was I Born? (**Brunswick** 4639), and a less striking double of Ain't Misbehavin' and Gotta Feelin' For You. Annette Hanshaw is very piquant in I Have to Have You, and genuinely touching in When I am House-

Keeping for You (**Okeh** 41351). Marian Harris makes a welcome return to records with smooth, tender versions of Funny Dear What Love Con Do and Nobody's Using It Now (**Brunswick**). Ruth Etting is in good form in a melting tune, Crying for the Carolines (**Columbia** 2073-D). One Nick Nichols emerges from obscurity with a fine two-part version of Frankie and Johnnie (**Columbia** 2071-D), sung in a free, resilient manner (the vocally asterisked verses are tantalising). One of the best of the race releases is **Okeh** 8747, whereon the **Hokum Boys** discourse in haphazard and lighthearted fashion on the Folks Down Stairs and the Gin Mill Blues—catchy pieces and clearly sung. Bessie Smith is not particularly good in You Don't Understand and Don't Cry Baby, but Jimmie Johnson's piannying is as sensational as ever (**Columbia** 14487-D). But the gold-medal race record, perhaps the gold-medal-list of the month's free-for-all is **Okeh** 8755 (a number to jot down) whereon two such maestri as Jimmie Johnson and Clarence Williams (no less) join forces to direct a chorus known as the **Great Day New Orleans Singers** in two startling opera. You've Got to be Modernistic and Shout On! The former, a secular ballad, is the less effective, for all its hair-raising effects, but the revival scene is a knockout. The song itself is irresistible, but the high point of the record comes after the music's climax, when the meeting disperses and the exhortations and avowals fade into the distance—a splendidly original and striking passage. It goes without saying that the piano playing is surpassingly hot and intricate.

Turning back to the more orthodox output of the month we have from **Victor**: Chick Endor in easy-going, catchy versions, with very deft accompaniments, of Singin' in the Bathtub and Lady Luck (22245); the **Revelers** in pseudo-Southern ballads by Geibel—Kentucky Babe and Little Cotton Dolly—fine disciplined singing well recorded (22249); Paul Oliver in well sung and pleasingly mannered Should I? coupled with Lewis James' Bundle of Old Love Letters (22239); Jesse Crawford in movie organ stücke on 22243 and 22242; Amos 'n' Andy maintaining their regulation repartee in the Dairy and At the Bull Fight, exceptionally well recorded (22234); Welcome Lewis in slow, sad versions of Love Made a Gypsy Out of Me and Look What You've Done to Me (22235); Gene Austin offering typical fare in My Fate is in Your Hands and All That I'm Asking is Sympathy (22223); Bob MacGimsey whistling Mother Machree and Sweet Adeline (22237); Gladys Rice and Franklyn Baur in well made duet versions of I May Be Wrong and I Think You're Wonderful (22226); and sacred music dispensed by Seagle and Stokes on 22224.

For **Okeh** Seeger Ellis appears on a specially labelled disk singing, very languidly, A Little Kiss Each Morning and Have a little Faith in Me to his own piano accompaniments (41349); Charles W. Hamp waxes unrestrainedly melodramatic in Pretty Little You and A Year from Today (41343); the **Roy Smeck Trio** features highly slurred hawaiian guitar work in Missouri Moon and By the Way (41340); Lew Bray is sentimental, but reasonably so, in Sitting by the Window and Please Come Back to Me (41347); Christine Gray claims The Reverend is My Man and—with Joe Lawrence—Just Like You Walked In You Can Walk Right Out Again, both to fine piano accompaniments (8757); Edith Johnson blues Ain't No More to be Said and Heart Aching Blues (8748); Snitcher Roberts, possessor of a fine voice, is heard in fair Low Moanin' Blues and the Duck's Yas-Yas-Yas (8750); and the **Har-moy Four** chant highly spirited versions of I'm Sailing On and He's a Wonderful Savior to Me (45399).

From **Columbia** there is Lee Morse in better voice than ever, but not free from her newly acquired and ill-becoming style, in I Love You Believe Me and A Little Kiss Each Morning (2063-D); Oscar Grogan Asking for Sympathy (2074-D); the **Sunshine Boys** in I Have to Have You and Does My Baby Love! (2075-D); Charles Lawman singing lush but good voiced versions of Molly and That Wonderful Something (2058-D); Vernon Dalhart in Be Careful What You Say and Song of the Condemned (2061-D); and James Melton in Mary and A Bundle of Old Love Letters (2065-D).

The remaining **Brunswicks** include the **Ritz Quartet** in a medley of old time ballads that will bring a reminiscent tear to many an eye (4598); Dick Robertson in affected

versions of Lady Luck and Singin' in the Bathtub (4592); Belle **Baker** in very broad and dark versions of Love and Wanting You (4624); John **Wahlstedt** in a colorless coupling of Somewhere There's Someone and Down the Lane (4451); Lawrence **Gray**, a new recruit from the talkeis, in frank versions of I'm Following You and Sailing on a Sunbeam that are free from mannerisms and rather pleasing despite his obvious vocal inexperience (4631); Jane **Pursell** in an infectious Never Say Die coupled with a lyrical lament, Album of My Dreams (4635); Libby **Holman** in attractive versions of Happy Because I'm in Love and More Than You Know (4613); Earl **Burnett's Trio** in If I Can't Have You and Out of the Past (4619) and again in What Do I Care? and Look What You've Done To Me (4605)—both typical examples of their smooth work; and Eddy **Thomas** in fair versions of Lonely Troubadour and End of the Road (4581). Among the race disks are Walter **Vincent** with interminable variations on the theme—Your Friend's Gonna Use It Too (7126) and **Lovin Sam** with Get It In Front and Ain't Nobody Got Nothin' (7131). In a later list I find Charles **King** a highly vivacious Everybody Tap that deserves special praise. The coupling, Lucky Me, is more on the declamatory order and less interesting although it also displays his fine voice to advantage.

RE-REVIEW

Since the survey of 1929's outstanding recording (printed elsewhere in this issue) passes over the popular lists, I might make bold to supplement it by a few citations for noteworthy work. First prize (the medal is purely hypothetical) is divided between **Willard Robison** for his Harlem Blues and Head Low (**Columbia**) and **Bill Robinson** for his tap-dancing and singing in Ain't Misbehavin' and Doin' the New Low Down (**Brunswick**). Honorable mention goes to the following: Songsters: Helen **Morgan** (Victor), Annette **Hanshaw** (Odeon and Columbia), Ethel **Waters** (Columbia), Maurice **Chevalier** (Innocents in Paris hits—Victor), Lee **Morse** (Susianna and Moanin' Low—Columbia), Frank **Crumit** (Road to Vicksburg—Victor), Frances **Williams** (Brunswick), Zelma **O'Neal** (Brunswick), Helen **Clark** (Smiling Irish Eyes—Victor), Irene Beasley (I Never Dreamed, etc.—Victor Southern Series), Ukulele **Ike** (Hang On to Me, Sophomore Prom—Columbia), Gloria **Swanson** (Victor), Ruth **Etting** (More than You Know, What Would I Do,—Columbia), Sandy **MacFarlane** (Scotch songs—Brunswick and Columbia), Wendell **Hall** (Seven Times Seven (Brunswick). Old time ballads by Jim **Black** (Okeh) Marc **Williams** (Brunswick), and **Billings, Luther, and Wiggins** with their Barnacle Bill series. Ensembles: **Kanawha Singers** (Brunswick Southern Series) and **Four Pods of Pepper** (Brunswick Race). Instrumentalists: guitar duets by Blind Willie **Dunn** and Lonnie **Johnson** (Okeh), piano solos by Lee **Sims** (Brunswick), clarinet solos by Wilton **Crawley** (Okeh), and piano solos by Arnold **Wiley** (Brunswick). Where no specific records are mentioned after the name of the artist, either one only has been released during 1929, or else the entire series is reckoned worthy of commendation.

Dance Records

The rivalry between Leo **Reisman** and Ted **Weems** for supremacy on the **Victor** list is continued this month, with the edge of superiority returning to the former. His Shepherd's Serenade (a plaintive piece of concert quality) coupled with a graceful Charming (22233) is one of the two best sweet dance disks of the month, sharing honors with another haunting tune, Crying for the Carolines, played by **Lombardo's Royal Canadians** on **Columbia** 2062-D (with Have a Little Faith in Me). Ted **Weems** follows closely, however, with a furiously paced and wa-wa'd Man from the South, coupled with a piece devoted to the exploits of Piccolo Pete's equally clever pal, Harmonica Harry (**Victor** 22238). There are a number of others recording it, but Weems' is easily first. Among the three remaining disks in the first group, Abe **Lyman's** very attractive version of Love Ain't Nothin' But the Blues and Lucky Me (**Brunswick** 4609) are richly sonorous, with the other two works

are hot—the **Harlem Footwarmers** in two Ellington compositions, a strange meandering Blues of the Vagabond and an intricate Syncopated Shuffle (**Okeh** 8746), and the **Savannah Syncopators** with smooth but interesting revivals of After You've Gone and Melancholy Baby (**Brunswick** 7124). The latter piece brings back fond memories of the incomparable Charleston Chasers' recording of a good three years back.

Victor: Besides **Reisman's** disk cited above, he also plays two of the hits from "Bitter Sweet," If Love Were All and I'll See You Again (22246), You do Something to Me and You've Got That Thing from "Fifty Million Frenchmen" (22244), Lucky Me and Happy Days are Here Again (22221),—all but the last well up to his usual high standards. **Shilkret** is heard to good advantage in a quite symphonic version of My Fate is in Your Hands coupled with a fair Melancholy by **Heidt's Californians** (22222); Wayne **King** does very well with Sally and If I'm Dreaming (22240), and a graceful To be Forgotten (coupled with Ted **Weems's** rather colorless All That I'm asking is Sympathy waltz on 22236); Jackie **Taylor** is sweetly sonorous in Sitting by the Window and Night of Happiness (22217); and Johnny **Hamps** does a prancing, catchy version of Lady Luck (coupled with the **High Hatters's** less striking Singin' in the Bathtub—22219).

The remaining **Victors** are more on the routine order: the **High Hatters** again with Hoosier Hop and I'm Following You (22218), My Love Parade and Nobody's Using It Now (22232), the London-accented Duke of Ka-Ki-Ak (coupled with **Olsen's** Sweet Nothings of Love—(22251), Look for the Silver Lining and Wild Rose (22250)—all of which are fair and none exceptional; **Olsen** plays highly romantic versions of Romance and After a Million Dreams (22248) What Do I care and South Sea Rose (22213); **Shilkret** plays Dream Lover and Lonesome Little Doll (22241); and Rudy **Vallee's** contributions are I Love You Believe Me I Love You and If You were the Only Girl (22227).

The best **Columbia** releases include Paul **Specht's** smooth-toned I'm Following You and lively I'm Sailing on a Sunbeam (2056-D); the **Knickerbockers's** fetching versions of two fine tunes from "Heads Up!"—Why Do You Suppose and My Man is on the Make (2067-D); Ben **Selvin's** spirited versions of Why and Cross Your Fingers, the former with some fine scrambling piano work (2077-D); Andy **Sannella** and his **All Star Trio** in interesting versions of Serenade the Moon and I'll See You Through (2060-D); among the Southern series—**Jess Youngs Tennessee Band** in very catchy old-time fiddlings of Old Weary Blues and Take a Look at That Baby (15493), and among the race records—**Clarence Williams's** singular Zonky and You've Got to Be Modernistic (14488-D).

Also on the **Columbia** list are: the **Columbia Photo Players's** spirited Rogue Song (with When I'm Looking at You—(2080-D), and less distinctive performances of Take Everything But You and Love Made a Gypsy out of Me (2048-D); the **Kolster Dance Orchestra** with When I am House-Keeping for you and Do Ya' Love Me, (2072-D); Will **Osborne** in a very sentimental Where You Are coupled with a livier, more swinging Just Think of Me Sometime (2064-D); the **Ipana Troubadours** in pleasing but not distinctive revivals of I Want to be Happy and Tea for Two (2078-D), and again with Molly and Alone in the Rain (2052-D); Ted **Wallace** with somewhat methodical versions of Sittin' On a Doorstep and You Came, I Saw, You Conquered Me (2057-D); Vic **Meyer** in If I'm Dreaming and Beside an Open Fireplace (2049-D); the **Cavaliers** in Dough-Boy's Lullaby and Romance (2079-D); and the **Moana Orchestra** dispensing smooth Hawaiian music on 2059-D.

Okeh's first group includes Arthur **Schutt's** orchestra in sweetly lyrical versions of I'm Dreaming and My Fate is in Your Hands (41346), and Take Everything But You (with the **Sparton Syncopators's** I Still Go on Wanting You—(41345)—an occasional brief piano passage is all that reminds one of Schutt's most characteristic talents; Ed **Lang** does well with a characteristic Walkin' the Dog, but March of the Hoodlums is not too hot (41344); Clarence **Williams's** **Washboarders** do shrill but intricate and lively tricks with You Don't Understand and What Makes Me Love You So (8752); and Louis **Armstrong** shouts and trumpets inde-

fatigably in welcome revivals of *After You've Gone* and the *St. Louis Blues* (41350). For the rest, the **Royal Music Makers'** marimbas trill as sweetly as ever in *I'm Falling in Love with Some One* and *If You Were the Only Girl* (41348); the **Carolina Club** goes mildly collegiate in *Glory to Georgia* (with *Memories*—41336) and *Carolina* (with *How I'll Miss You* (41337); **Smith Ballew's** *Dream Lover* and *My Love Parade* are affected rather than effective (41341), his *Shepherd's Serenade* is better; **Ed Loyd** does conventionally well with *A Little Kiss Each Morning* and *I Love You Believe Me I Love You* (41338), *Put a Little Salt on a Bluebird's Tail* and *Wrapped in a Red Red Rose* (41354), and *What Do I Care?*, coupled with the **Hotel Pennsylvania's Music** in *Singin' in the Bathtub* (41353); the latter orchestra alone on 41355 with *Should I and Woman in the Shoe*, neither very distinctive; and the **Casa Loma** orchestra with fair performances of *Lucky Me* and *Happy Days Are Here Again* (41339).

Brunswick's "A" group includes, besides the disks mentioned earlier: **Earl Burtnett's** fine *Parade of the Blues* coupled with a more conventional but *Reach Out for a Rainbow* (4634); **Andy Kirk** and his **12 Clouds of Joy** in unusually interesting hot lamenting performances of *Cloudy* and *Casey Jones' Special*—the latter an original epic of the railroads, the various solos are very striking (4653); the **Dixie Rhythm Kings** have a nice rambling version, with good piano work, of *Easy Rider* coupled with a livelier *Story Book Ball* (7127); **Ray Miller** plays a sprightly and vibrant *Blue Butterfly* and *My Victory* (4669); **Abe Lyman** couples a very smooth performance of *Shepherd's Serenade* with a peppy *If He Cared* (4633); the **A & P Gypsies** are mildly pleasing in *South Sea Rose* and *Only the Girl* (4656); **Jesse Stafford** puts in a full month's work to turn out sonorous, attractive versions of *Album of My Dreams* and *I Love You* (4661), *Woman in the Shoe* and *Bundle of Old Love Letters* (4659), *Should I and Only Love is Real* (4658), *I'm Following You* and *I'm Sailing on a Sunbeam*—the last distinguished particularly by one singular straining transition passage (4630). For the rest **Roger Wolfe Kahn** does smooth and sweet but decidedly spirit-less versions of *Don't Ever Leave Me* and *'Twas Not So Long Ago* (4614), *Great Day* and *Without a Song* (4600); **Jimmie Joy** couples *Can't You Understand* and *Harmonica Harry* (4640); **Carter's** Orchestra plays *Missouri Moon* and *Daddy's Lullaby* waltzes (4642); **Chick Scroggin** does pleasing versions of *If I Could Write a Song* and *She Chills Me* (4654); and finally, **Hal Kemp** is heard in performances of *I Love You* and *A Little Kiss Each Morning* that are far less distinctive than his best work (4612).

RE-REVIEW

It is not easy to pick out the 1929 dance disk medalists, even when the outstanding records are considered in different classifications, say more or less conventional (sweet) performances, hot jazz—Negro, and hot jazz by white players. The most striking single disk in the first group is undoubtedly a British importation—**Hylton's** superb *I Lift Up My Finger* and *I Say Tweet Tweet* (Victor), but for all round work during the year, honors rightfully go to the series by **Leo Reisman** (particularly *Mean to Me*, *With a Song in My Heart*, and *Boom Boom*) for Victor, and that by **Ted Lewis** (particularly *Funny That Way*, *Lady Luck*, *Farewell Blues*, and *Through*) for Columbia. Honorable mention: **Lombardo's Royal Canadians** for their series of which *Baby!* was perhaps the best (Columbia), **Nichols' Five Pennies** for the best of their very uneven work—*Dinah* and *A Pretty Girl is Like a Melody* (Brunswick), **Sunny Clapp's** orchestra for a *Bundle of Southern Sunshine* (Okeh), **Tal Henry** for *Shame on You* (Victor Southern series), **Barnes' Royal Creolians** for *Birmingham Bertha* and *If You're Thinking of Me* (Brunswick), **Ted Weems** for a series that showed constantly mounting merit (Victor), **Katzman** and **Kemp** for their coupling of *Lover Come Back to Me* and *One Kiss* (Brunswick); **Blue Steele** for his waltz series—particularly *Coronado* (Victor Southern), **Arnold Johnson** for his series—especially *I'll Never Ask for More* (Brunswick), **Jesse Stafford's** series—especially *Spell of the Blues* (Brunswick), **Ben Bernie** for *Feelin' I'm Fallin'* and *I Kiss Your Hand Madame* (Brunswick), **Rolfe** and **Spitalny** for their brief Edison needle-cut series, the **Clevelanders** for a *Little Town Called Home*

Sweet Home (Brunswick), and **Tom Gerunovitch** (or Gerun) for hits from *On With the Show*, and indeed his entire series (Brunswick).

Turning to the more highly spiced work there are a number of claimants for high honors, all so good that it is difficult to differentiate among them. If I were pressed for a choice I should give first prize in the Negro division to **Louis Armstrong** for his superb playing and singing in *Basin St. Blues*, *Black and Blue*, *Some of These Days*, etc., for Okeh, and in the white division, to **Frankie Trumbauer** for his great performances of *I Like That*, *Sweeter than Sweet*, *Manhattan Rag*, *Love Ain't Nothin' But the Blues*, etc., also for Okeh. Others in the white group are the **Dorsey Brothers** especially for *Beebe* and *Prayin' the Blues* (Okeh) and **Miff Mole**, for his incomparable performance of *That's a Plenty* (Okeh). Negro division: **Duke Ellington's** series, always to be heard, but perhaps less rich in superb music than during the previous year (Victor); **Clarence Williams** for his *Have You Ever Felt That Way* (Columbia) and other works for Columbia and Okeh; the **Chocolate Dandies** for *Six or Seven Times* (Okeh); **Jabbo Smith** for *Take Me To the River*, *Decatur St. Tutti*, etc. (Brunswick); **Banjo Ike Robinson** for *Rock Me Mamma*, *My Four Reasons*, etc. (Brunswick); and the **Chicago Footwarmers** for a magnificent *Chicago Stomp Down* (Okeh).

—Rufus.

Foreign Records

International. Almost all the releases in this group are given more extended review elsewhere under "Orchestral," "Vocal," etc. From **Victor** there are records by **Shilkret's** International Orchestra, **Marek Weber's** Orchestra, **Creator's** Band, **Sheridan** and **Pertile**, **Blech** and the **Berlin State** Opera Orchestra, and **Dol. Dauber's** Jazz-Symphonie. From **Odeon**, records by **Dajos Bela's** Tango Orchestra, the **Odeon** Orchestra, and **Raoul Sergio**, Spanish pianist. From **Columbia**, disks by the **Columbia Symphony**, **Jacques Jacobs' Ensemble**, the **Beka String** Orchestra, and **Felix Weingartner** and the **Royal Philharmonic**.

Arabian-Syrian. Mme. **Omme Kolsoum** sings on twelve-inch and two ten inch **Red Seal Victor** records (9602, 4169, and 4170) that easily lead the field.

Arcadian-French. The **Breaux Trio** plays dance music on **Columbia** 40510-F; and the **Victor** issues seven disks featuring **Joseph P. Landry** (in dialect comic sketches), **Früge**, **Mistric** (French harp), etc. 22206-11.

Armenian. The only release is **Columbia** 28013-F, popular songs by an Armenian chorus of 35 voices.

Bulgarian. The leaders are **Columbia** 29036-F, male choruses and 290-F marches by the **Mina** military band.

Croatian-Serbian. **Victor** lists sketches on V-3033-4 and songs by **Nikolic** and **Sofka** on V-3035-6. The **Columbia** feature is 1150-F, pieces by the **Columbia** orchestra.

Finish. One might single out **Columbia** 3135-F, waltz songs by **Leo Kauppi**, and **Victor** V-4057, waltzes by the **Ostman-Stein** orchestra.

French-Canadian. Best of the lot is **Henri Marcoux's** fine singing of *L'Heure Exquise* and *Plaisir D'Amour* (**Victor** V-5064), *En Passant par la Lorraine* and *Au Pays* (V-5065), both excellently recorded. Mention also goes to **Isidore Soucy's** dance pieces for fiddle (**Columbia** 34193-F), and **George Beauchemin's** French versions of *Pagan Love Song* and *Song of the Nile* (**Victor** V-5066).

German. **Odeon:** **Richard Tauber's** recording of two **Loewe** ballads is reviewed elsewhere. The **Grosses Streich-**orchester has a spirited potpourri of Swiss songs and marches on 85222 and **Dajos Bela's** dance orchestra plays sentimental pieces, featuring the accordion, on 10558. **Columbia:** **Weingartner's** *Blue Danube Waltz*, the **Strauss** waltzes by **Jacobs' Ensemble**, and **Richard Tauber's** fine

record are all reviewed elsewhere. In addition the **N. Y. Liederkrantz** sings *Das deutsche Lied* and *Das treue deutsche Herz* on 55187-F, and **Peter Mueller's** Band plays marches on 55184-F. **Victor**: the most interesting disk is **Dol. Dauber's** *Jazz-Symphonie in Valse Populaire* and *Russian Step* (the former incorporating *Trink, trink, Brue-derlein*), very smooth and yet well spirited performances (V-6052); **Georg Kober** sings popular hits on V-6049 and V-6053.

Greek. **Victor** introduces a new banjoist, **Choros**, on V-58041; **Odeon's** feature is the **Greek Symphony** Orchestra's *Greek Rhapsody* on 82553; and **Columbia's** tangos by **Krionas and Kazis** on 56169-F.

Hebrew-Jewish. **Vocalion** 67164—folk dance songs by **Feigle Panitz** with **Rumshinsky's** Orchestra; **Columbia** 8203-F,—comic songs by **P. Burstein**; **Victor** V-9024—choruses by the **Nationaler Arbeiter Verband** Choir, and V-59006—songs by **David Lind**, the twelve-year old cantor.

Italian. The invariably interesting **Brunswick** list has not arrived at the moment of writing. Besides the **Sheridan-Pertile** record from **Victor**, there is a disk by **La Scala** men's chorus with orchestra, conducted by **Sabajo**, and heard in two *Facisti* hymns, "soul stirring marches" that are highly patriotic but not as whole-spirited as one might expect V-12101. Among the nine or ten other releases that by the **Orquesta Internazionale di Novita** (46571—waltzes) is the most interesting one. The records by **Stignani** and **Grande** for **Columbia** are reviewed elsewhere. Mention also goes to **Guarneri's** *Sicilian* songs on 14537-F. **Odeon's** headliner, **Figaro's** air and *Mancu un Foglio* sung by **Righetti** and **azzolini** (86030) seems to have missed me, as I was unable to find it with others—among which I might single out the accordion solos by **Pezzolo** (9480) and the songs by **Ada Bruges** (9484).

Irish. **Columbia** features the **Four Provinces** orchestra on 33379-F. **Flanagan Brothers** on 33380-F. **Frank Quinn** on 33381-F), **John Griffin** in flute solos (33383-F), **Patrick J. Cawley** in fiddle solos (33383-F), **George O'Brien** and **Neal Smith** in songs (33384-5-F). There are three **Victor** releases (V-29065-7); accordion solos by **George Tapley**, songs by **Harry Griffin**, and hornpipes by **Sullivan's Sham-rock Band**.

Japanese. **Victor** is alone with three **Red Seal** disks by **Tamaki Miura** that are especially interesting. **Miss Miura**—a well known *Butterfly* star—sings operatic arias on 4147 and 4149, and *Japanese children's* songs on 4148. On 50840-5, **Yoneyakki Susuki** is heard in popular native songs.

Lithuanian. **Columbia** 16153-F—folk songs by **Pauliukonites**; **Odeon** 26110—harmonica solos by **Bruslauskas**.

Mexican. The **Brunswick** list should be mentioned, for although it is not available as I write, it always specializes in this field. The best of the **Odeons** is 16636, whereon the **Banda Odeon** plays a very interesting *Claveles de Sevilla* march, followed by a series of four disks (16605-8) by **Los Jardineros**. **Columbia** issues marches by the **Banda Mexicana Columbia** (3856-X) and **Banda Chihuahua** (3857-X), and re-pressed versions of some of **Ben Selvin's** dance disks (3821-2-X). The **Victor** feature is a **Red Seal** disk of warmly colored sentimental songs by **Alfonso Ortiz Tirado** (4167), followed by the usual extensive miscellany of songs and sketches by their usual artists.

Persian. **Columbia** is alone with songs by **J. Alexander** (to "tar" accompaniment) on 42006-F, **Safavi** (42007-F), and **Daniels** (82000-F).

Philippine. **Zafra's** *Philippine Serenade* on the steel guitar and *Bolero* on the *Banduria* (**Columbia** 3890-X) is the sole coupling.

Polish. **Vocalion** 60132—dances by the **Labuckiego** orchestra; **Odeon** 11454—dances by **Mroza's** orchestra; **Columbia** 18364-F—clarinet solos by **John Wyskowski**; **Victor** V-16087—pipe waltzes by **N. Ludwig**.

Porto Rican. **Victor** issues a special list featuring the **Orquesta Puerto Rico** (46474-7), and **Canario & Co.** 46504-8).

Portuguese. The most interesting disks are the very pleasing song by **Corina Freire** on **Victor** 33012, and the *Fado* in D major by **Maria de Vasconcelos** on 33011. The **Columbia** leader is 1090-X, songs by **Aldina de Sousa** with chorus and orchestra.

Roumanian. **Columbia** 31099-F is the headliner—popular songs by the **Zori de Zii** chorus.

Scandinavian. **Swedish**: **Oscar Danielson's** orchestra plays dance music on **Columbia** 26104-5-F; **Ernst Rolf** sings popular on **Odeon** 19303. **Norwegian**: The feature is the **Grieg** work for chorus and orchestra (**Victor** V-65000) reviewed elsewhere in this issue.

Slovak. **Victor** features sketches by **Pacha** on V-22036; **Jozef Prusky** sings popular songs on **Odeon** 18079; **Gelert** sings folk songs on **Columbia** 24130-F.

Spanish. **Columbia** and **Odeon** issue not special Spanish lists apart from their Mexican releases, but there are extensive lists from **Brunswick** and **Victor**. First mention goes to the disks by the **Cuarteto Aguilar**, reviewed elsewhere. **Victor** also announces two special albums: excerpts from **El Matrero**, the prize-winning Argentine national opera, sung by **Apollo Granforte**—**Pedro Mirassou**—**Nena Juarez** on three records, album S-2, price \$5.00. Also **Beethoven's Septimino**, played by the **Orquesta Fliarmonica de Madrid**, album S-3, \$7.50.

Turkish. **Columbia** 40021-2-F, popular songs by **Abdullah** and **Elhan**, price \$1.00 each.

Ukrainian-Russian. **Columbia** 27214-F—pieces by the **Ukrainska** orchestra; **Odeon** 15122,—folk songs by **Vera Smirnova** and chorus; **Victor** V-21021—dances by the **Mainerska** orchestra.

—S. F.

Book Reviews

Masters in Miniature by **George C. Jell**, illustrated by **Frank R. Southard**, published by **Barse & Company**, New York. 278 pages. Price, \$2.00.

Mr. Jell needs no introduction to the readers of *The Phonograph Monthly Review*, for contributions from his pen have frequently appeared in these pages, and in addition every phonophile is familiar with his excellent annotations to the **Columbia Masterworks** Series. The present book is an amplification of his succinct informational notes on composers which have appeared in the **Masterworks** annotations and in the special **Masterworks** catalogue. Its title is well chosen, for in less than three hundred pages Mr. Jell presents the significant facts, told in a pleasing and non-technical style, of twenty-four great composers from **Bach** to **Strawinski**. A feature of unusual value is an appendix listing the more important and most frequently performed works by the various "Masters." Mr. Jell's book should be a popular one with record buyers and radio fans who are anxious to learn more about the composers of the music they have been hearing. It succeeds in conveying a maximum of information presented in the simplest fashion and a highly readable style.

Music Trades Diary, Directory, and Year Book for 1930, published by **G. D. Ernest & Company**, London. Price (in England 2/6 cloth cover; 2/- paper cover; foreign, 3/- and 2/6 respectively).

The current edition of this convenient handbook is well up to the standard of its predecessors, and like them is invaluable to anyone interested in the **British Music Trades**. It is issued by the publishers of the **British Music Trades Review**. F.F.

The photograph on the front cover of this issue is of **Mme. Rosa Raisa**, featured soprano of the **Chicago Civic Opera Company**, and an exclusive **Brunswick** artist. **Mme. Raisa's** latest recording is reviewed on page 174 of this issue.

CONTENTS FOR FEBRUARY

Photograph on front cover: *Rosa Raisa*, exclusive
Brunswick artist

GENERAL REVIEW	145
<i>Axel B. Johnson</i>	
A RE-REVIEW	148
<i>Robert Donaldson Darrell</i>	
REALISM	156
<i>Petros</i>	
PHONOGRAPHIC ECHOES	158
AN INTERVIEW WITH EUGENE GOOSSENS	159
<i>Observer</i>	
CORRESPONDENCE	161
ANALYTICAL NOTES AND REVIEWS	168
<i>Staff Critics</i>	

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